

CATHOLIC CHURCH MUSIC

By
RICHARD TERRY

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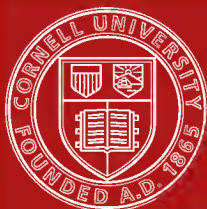
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CATHOLIC CHURCH MUSIC

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EPISCOPUS ARINDELENSIS,

Vicarius Generalis.

Westmonasterii,
die 13 Dec., 1906.

CATHOLIC CHURCH MUSIC

BY

RICHARD R. TERRY

ORGANIST AND DIRECTOR OF THE CHOIR AT WESTMINSTER CATHEDRAL

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Dedication

TO THE

RIGHT REVEREND HUGH EDMUND FORD, O.S.B.

ABBOT OF DOWNSIDE

DEAR ABBOT FORD,

I esteem it a privilege to dedicate this book to you. It was entirely due to your support and encouragement that I was able, ten years ago, to begin the work of reviving, on anything like a large scale, the forgotten music of our English Catholic forefathers, and to restore to the Church in their original Latin form, compositions which since 1641 had only appeared in English dress. And it was to your support, as Head of a great Abbey, that it became possible to restore these works under almost the same ideal conditions which obtained in the old days—in a Monastery Church with its school attached, where daily Mass and Office were said; and where the life of the Church was lived from day to day, by monk and scholar, in the quiet seclusion of the Mendip Hills, far from the hurry of roaring towns.

It is, moreover, specially fitting that this revival should have taken place at Downside, since the Downside Benedictine monks are the same identical community—without a break in the chain of their continuity—who served Westminster Abbey in the old time before the dissolution of the monasteries.

Dealing as this book does with Catholic Church Music in the light of the *Motu Proprio*, it is pleasant to place on record the share which Downside took in the work of reform so many years before the *Motu Proprio* was published.

With feelings of deep respect and affection,

Believe me, dear Abbot Ford,

Sincerely and gratefully yours,

R. R. TERRY.

WESTMINSTER CATHEDRAL.

NOTE

THE Author's thanks are due to the *Tablet* and the *Downside Review* for permission to reproduce in substance three articles written for their columns. He also gratefully acknowledges the generous help so freely given by Monsignor Wallis, Master of Ceremonies for the Diocese of Westminster, in drawing up the sections relating to ceremonial in Book IV., without which his labours would have been materially increased.

ARCHBISHOP'S HOUSE,
WESTMINSTER, S.W., *Low Sunday*, 1907.

DEAR MR. TERRY,

I am extremely glad that you have set down on paper some of the results of your experience in dealing with Ecclesiastical Music and Choirs. You will by means of your book be able to give to other Churches that guidance and direction, the admirable fruits of which are so well known to all those who frequent the Metropolitan Cathedral.

Believe me

Yours very sincerely,

✠ FRANCIS, ARCHBISHOP OF WESTMINSTER.

ERRATA.

Page 146, Sect. 14, for "and much" *read* "and as much."

Page 204, line 29. Substitute "Joseph Williams" for "Novello"
as publisher of Philips's motet, "Ego sum panis."

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CATHOLIC CHURCH MUSIC

“MOTU PROPRIO”

PIUS X., POPE

AMONG the cares of the pastoral office, not only of this Supreme Chair, which We, though unworthy, occupy through the inscrutable disposition of Providence, but of every local church, a leading one is without question that of maintaining and promoting the decorum of the House of God in which the august mysteries of religion are celebrated, and where the Christian people assemble to receive the grace of the Sacraments, to assist at the Holy Sacrifice of the altar, to adore the most august Sacrament of the Lord's Body and to unite in the common prayer of the Church in the public and solemn liturgical offices. Nothing should have place, therefore, in the temple calculated to disturb or even merely to diminish the piety and devotion of the faithful; nothing that may give reasonable cause for disgust or scandal; nothing, above all, which directly offends the decorum and the sanctity of the sacred functions, and is thus unworthy of the House of Prayer and of the Majesty of God. We do not touch separately on the abuses in this matter which may arise. To-day Our attention is directed to one of the most common of them, one of the most difficult to eradicate, and the existence of which is sometimes to be deplored in places where everything else is deserving of the highest praise—the beauty and sumptuousness of the temple, the splendour and the

accurate performance of the ceremonies, the attendance of the clergy, the gravity and piety of the officiating ministers. Such is the abuse affecting sacred chant and music. And indeed, whether it is owing to the very nature of this art, fluctuating and variable as it is in itself, or to the succeeding changes in tastes and habits with the course of time, or to the fatal influence exercised on sacred art by profane and theatrical art, or to the pleasure that music directly produces, and that is not always easily contained within the right limits, or finally to the many prejudices on the matter, so lightly introduced and so tenaciously maintained even among responsible and pious persons, the fact remains that there is a general tendency to deviate from the right rule, prescribed by the end for which art is admitted to the service of public worship, and which is set forth very clearly in the ecclesiastical Canons, in the Ordinances of the general and provincial Councils, in the prescriptions which have at various times emanated from the Sacred Roman Congregations, and from our Predecessors the Sovereign Pontiffs.

It is grateful for us to be able to acknowledge with real satisfaction the large amount of good that has been effected in this respect during the last decade in this Our fostering city of Rome, and in many churches in Our country, but in a more especial way among some nations in which illustrious men, full of zeal for the worship of God, have, with the approval of the Holy See and under the direction of the Bishops, united in flourishing Societies and restored sacred music to the fullest honour in all their churches and chapels. Still, the good work that has been done is very far indeed from being common to all; and when We consult Our own personal experience and take into account the great number of complaints that have reached Us during the short time that has elapsed since it pleased the Lord to elevate Our humility to the supreme summit of the

Roman Pontificate, We consider it Our first duty, without further delay, to raise Our voice at once in reproof and condemnation of all that is seen to be out of harmony with the right rule above indicated, in the functions of public worship and in the performance of the ecclesiastical offices. Filled as We are with a most ardent desire to see the true Christian spirit flourish in every respect and be preserved by all the faithful, We deem it necessary to provide before aught else for the sanctity and dignity of the temple, in which the faithful assemble for no other object than that of acquiring this spirit from its foremost and indispensable fount, which is the active participation in the most holy mysteries and in the public and solemn prayer of the Church. And it is vain to hope that the blessing of Heaven will descend abundantly upon us, when our homage to the Most High, instead of ascending in the odour of sweetness, puts into the hand of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple.

Hence, in order that no one for the future may be able to plead in excuse that he did not clearly understand his duty and that all vagueness may be eliminated from the interpretation of matters which have already been commanded, We have deemed it expedient to point out briefly the principles regulating sacred music in the functions of public worship, and to gather together in a general survey the principal prescriptions of the Church against the more common abuses in this subject. We do therefore publish, *motu proprio* and with certain knowledge, Our present *Instruction* to which, as to a *juridical code of sacred music (quasi a codice giuridice della musica sacra)*, We will with the fulness of Our Apostolic Authority that the force of law be given, and We do by Our present handwriting impose its scrupulous observance on all.

INSTRUCTION ON SACRED MUSIC

I. GENERAL PRINCIPLES

1. Sacred music, being a complementary part of the solemn liturgy, participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful. It contributes to the decorum and the splendour of the ecclesiastical ceremonies, and since its principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text, in order that through it the faithful may be the more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries.

2. Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy, and precisely *sanctity* and *goodness of form*, from which its other character of *universality* spontaneously springs.

It must be *holy*, and must, therefore, exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it.

It must be *true art*, for otherwise it will be impossible to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.

But it must, at the same time, be universal in the sense that while every nation is permitted to admit into its ecclesiastical compositions those special forms which may be said to constitute its native music, still these forms must be subordinated in such a manner to the general characteristics of sacred music that nobody of any nation may receive an impression other than good on hearing them.

II. THE DIFFERENT KINDS OF SACRED MUSIC

3. These qualities are to be found, in the highest degree, in the Gregorian Chant, which is, consequently, the Chant proper to the Roman Church, the only chant she has inherited from the ancient fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy, and which the most recent studies have so happily restored to their integrity and purity.

On these grounds the Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: *the more closely a composition for church approaches in its movement, inspiration and savour the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy is it of the temple.*

The ancient traditional Gregorian Chant must, therefore, be largely restored to the function of public worship, and everybody must take for certain that an ecclesiastical function loses nothing of its solemnity when it is accompanied by no other music but this.

Special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times.

4. The above-mentioned qualities are also possessed in an excellent degree by the classic polyphony, especially of the Roman School, which reached its greatest perfection in the fifteenth century, owing to the works of Pierluigi da Palestrina, and continued subsequently to produce compositions of excellent quality from the liturgical and musical standpoint. The classic polyphony agrees admirably with Gregorian Chant, the supreme model of all sacred music, and hence it has

been found worthy of a place side by side with the Gregorian Chant in the more solemn functions of the Church, such as those of the Pontifical Chapel. This, too, must therefore be restored largely in ecclesiastical functions, especially in the more important basilicas, in cathedrals, and in the churches and chapels of seminaries and other ecclesiastical institutions in which the necessary means are usually not lacking.

5. The Church has always recognised and favoured the progress of the arts, admitting to the service of the cult everything good and beautiful discovered by genius in the course of ages—always, however, with due regard for the liturgical laws. Consequently, modern music is also admitted in the Church, since it too furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions.

Still, since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of modern style which are admitted in the Church may contain nothing profane, be free from reminiscences of motifs adopted in the theatres, and be not fashioned even in their external forms after the manner of profane pieces.

6. Among the different kinds of modern music, that which appears less suitable for accompanying the functions of public worship is the theatrical style, which was in the greatest vogue, especially in Italy, during the last century. This of its very nature is diametrically opposed to the Gregorian Chant and the classic polyphony, and therefore to the most important law of all good music. Besides the intrinsic structure, the rhythm and what is known as the *conventionalism* of this style adapt themselves but badly to the requirements of true liturgical music.

III. THE LITURGICAL TEXT

7. The language proper to the Roman Church is Latin. Hence it is forbidden to sing anything whatever in the vernacular in solemn liturgical functions—much more to sing in the vernacular the variable or common parts of the Mass and Office.

8. As the texts that may be rendered in music, and the order in which they are to be rendered, are determined for every liturgical function, it is not lawful to confuse this order or to change the prescribed texts for others selected at will, or to omit them either entirely or even in part, unless when the rubrics allow that some versicles of the texts be supplied by the organ, while these versicles are simply recited in choir. However, it is permissible, according to the custom of the Roman Church, to sing a motet to the Blessed Sacrament after the *Benedictus* in a Solemn Mass. It is also permitted, after the Offertory prescribed for the Mass has been sung, to execute during the time that remains a brief motet to words approved by the Church.

9. The liturgical text must be sung as it is in the books, without alteration or inversion of the words, without undue repetition, without breaking syllables, and always in a manner intelligible to the faithful who listen.

IV. EXTERNAL FORM OF THE SACRED COMPOSITIONS

10. The different parts of the Mass and the Office must retain, even musically, that particular concept and form which ecclesiastical tradition has assigned to them, and which is admirably expressed in the Gregorian Chant. Different, therefore, must be the method of composing an *introit*, a *gradual*, an *antiphon*, a *psalm*, a *hymn*, a *Gloria in excelsis*.

11. In particular the following rules are to be observed:

(a) The *Kyrie, Gloria, Credo*, etc., of the Mass must preserve the unity of composition proper to their text. It is not lawful, therefore, to compose them in separate pieces, in such a way as that each of such pieces may form a complete composition in itself, and be capable of being detached from the rest and substituted by another.

(b) In the Office of Vespers it should be the rule to follow the *Cæremoniale Episcoporum*, which prescribes the Gregorian Chant for the psalmody and permits figured music for the versicles of the *Gloria Patri* and the hymn.

It will nevertheless be lawful on the greater solemnities to alternate the Gregorian Chant of the choir with the so-called *falsi-bordoni* or with verses similarly composed in a proper manner.

It may be also allowed sometimes to render the single psalms in their entirety in music, provided the form proper to psalmody be preserved in such compositions; that is to say, provided the singers seem to be psalmodising among themselves, either with new motifs or with those taken from the Gregorian Chant or based upon it.

The psalms known as *di concerto* are therefore for ever excluded and prohibited.

(c) In the hymns of the Church the traditional form of the hymn is preserved. It is not lawful, therefore, to compose, for instance, a *Tantum ergo* in such wise that the first strophe presents a romanza, a cavatina, an adagio and the *Genitori* an allegro.

(d) The antiphons of the Vespers must be as a rule rendered with the Gregorian melody proper to each. Should they, however, in some special case be sung in figured music, they must never have either the form of a concert melody or the fulness of a motet or a cantata.

V. THE SINGERS

12. With the exception of the melodies proper to the celebrant at the altar and to the ministers, which must

be always sung only in Gregorian Chant, and without the accompaniment of the organ, all the rest of the liturgical chant belongs to the choir of levites, and therefore singers in church, even when they are laymen, are really taking the place of the ecclesiastical choir. Hence the music rendered by them must, at least for the greater part, retain the character of choral music.

By this it is not to be understood that solos are entirely excluded. But solo singing should never predominate in such a way as to have the greater part of the liturgical chant executed in that manner; rather should it have the character of hint or a melodic projection (*spunto*), and be strictly bound up with the rest of the choral composition.

13. On the same principle it follows that singers in church have a real liturgical office, and that therefore women, as being incapable of exercising such office, cannot be admitted to form part of the choir or of the musical chapel. Whenever, then, it is desired to employ the acute voices of sopranos and contraltos, these parts must be taken by boys, according to the most ancient usage of the Church.

14. Finally, only those are to be admitted to form part of the musical "chapel" of a church who are men of known piety and probity of life, and these should by their modest and devout bearing during the liturgical functions show that they are worthy of the holy office they exercise. It will also be fitting that singers while singing in church wear the ecclesiastical habit and surplice, and that they be hidden behind gratings, when the choir is excessively open to the public gaze.

VI. ORGAN AND INSTRUMENTS

15. Although the music proper to the Church is purely vocal music, music with the accompaniment of the organ is also permitted. In some special cases, within due limits and within the proper regards other

instruments may be allowed, but never without the special license of the Ordinary, according to prescriptions of the *Cæremoniale Episcoporum*.

16. As the chant should always have the principal place, the organ or instruments should merely sustain and never oppress it.

17. It is not permitted to have the chant preceded by long preludes or to interrupt it with intermezzo pieces.

18. The sound of the organ as an accompaniment to the chant in preludes, interludes, and the like must be not only governed by the special nature of the instrument, but must participate in all the qualities proper to sacred music as above enumerated.

19. The employment of the piano is forbidden in church, as is also that of noisy or frivolous instruments such as drums, cymbals, bells and the like.

20. It is strictly forbidden to have bands play in church, and only in a special case and with the consent of the Ordinary will it be permissible to admit a number of wind instruments, limited, judicious, and proportioned to the size of the place—provided the composition and accompaniment to be executed be written in a grave and suitable style, and similar in all respects to that proper to the organ.

21. In processions outside the church, the Ordinary may give permission for a band, provided no profane pieces are executed. It would be desirable in such cases that the band confine itself to accompanying some spiritual canticle sung in Latin or in the vernacular by the singers and the pious associations which take part in the procession.

VII. THE LENGTH OF THE LITURGICAL CHANT

22. It is not lawful to keep the priest at the altar waiting on account of the chant or the music for a length of time not allowed by the liturgy. According to the ecclesiastical prescriptions the *Sanctus* of the

Mass should be over before the elevation, and therefore the priest must here have regard to the singers. The *Gloria* and the *Credo* ought, according to the Gregorian tradition, to be relatively short.

23. In general it must be considered to be a very grave abuse when the liturgy in ecclesiastical functions is made to appear secondary to and in a manner at the service of the music, for the music is merely a part of the liturgy and its humble handmaid.

VIII. PRINCIPAL MEANS

24. For the exact execution of what has been herein laid down, the Bishops, if they have not already done so, are to institute in their dioceses a special Commission composed of persons really competent in sacred music, and to this Commission let them entrust in the manner they find most suitable the task of watching over the music executed in their churches. Nor are they to see merely that the music is good in itself, but also that it is adapted to the powers of the singers and be always well executed.

25. In seminaries of clerics and in ecclesiastical institutions let the above-mentioned traditional Gregorian Chant be cultivated by all with diligence and love, according to the Tridentine prescriptions, and let the superiors be liberal of encouragement and praise towards their young subjects. In like manner let a *Schola Cantorum* be established, whenever possible, among the clerics for the execution of sacred polyphony and of good liturgical music.

26. In the ordinary lessons of Liturgy, Morals, Canon Law given to the students of theology, let care be taken to touch on those points which regard more directly the principles and laws of sacred music, and let an attempt be made to complete the doctrine with some particular instruction in the æsthetic side of the sacred art, so that the clerics may not leave the seminary ignorant of

all those notions, necessary as they are for complete ecclesiastical culture.

27. Let care be taken to restore, at least in the principal churches, the ancient *Scholæ Cantorum*, as has been done with excellent fruit in a great many places. It is not difficult for a zealous clergy to institute such *Scholæ* even in the minor and country churches—nay, in them they will find a very easy means for gathering around them both the children and the adults, to their own profit and the edification of the people.

28. Let efforts be made to support and promote in the best way possible the higher schools of sacred music where these already exist, and to help in founding them where they do not. It is of the utmost importance that the Church herself provide for the instruction of its masters, organists, and singers, according to the true principles of sacred art.

IX. CONCLUSION

29. Finally, it is recommended to choir-masters, singers, members of the clergy, superiors of seminaries, ecclesiastical institutions, and religious communities, parish priests and rectors of churches, canons of collegiate churches and cathedrals, and, above all, to the diocesan ordinaries to favour with all zeal these prudent reforms, long desired and demanded with united voice by all; so that the authority of the Church, which herself has repeatedly proposed them, and now inculcates them, may not fall into contempt.

CHAPTER I

LEGISLATION

I PROPOSE to give here an abstract of the laws governing Church music, from which it will be seen that so far from being "a bolt from the blue," the *Motu Proprio* is really a reiteration of well-established principles.

I. DECREES OF COUNCILS AND OF POPES

THE COUNCIL OF TRENT, *Sess.* 22. The Bishops shall forbid all sensuous music in the churches, whether vocal or instrumental. (*Ubi sive organo sive cantu lascivum aut impurum aliquid misceatur.*)

Sess. 24. The provincial synod shall determine what is fitting to sing or play. In the meantime, the bishop, with not less than two canons, one appointed by the bishop, the other by the chapter, shall regulate matters.

ALEXANDER VII., 23rd April, 1657.—Rome is to set an example in religious decorum. Therefore all ecclesiastical authorities are forbidden, under strict penalties, to permit anything to be sung during the celebration of Divine Office or while the B. Sacrament is exposed, except those words which are prescribed in the Breviary or Roman Missal, in the Proper or Common Office for the feast or commemoration of the Saint of each day; or which at least are taken from S. Scripture or the writings of the holy Fathers, but which must first be specially approved by the Congregation of Cardinals presiding over sacred rites, such music being excluded as suggests dance or profane rather than

ecclesiastical melody. All musical directors are to be required to take an oath to observe this.

INNOCENT XII., 20th August, 1692.—The previous decree has been neglected; its meaning controverted. To prevent any misunderstanding, His Holiness absolutely forbids, in any church or basilica, the singing of any motet or composition whatever save the Introit, Gradual and Offertory at Mass, and at Vespers the Antiphons before and after the Psalms; without alteration of words; the musicians to accompany strictly the choir (*li musici si uniformino totalmente al choro*). To promote devotion, however, a motet may be sung during the elevation at Mass and the Exposition of the B. Sacrament, to be taken from the Hymns of St Thomas of Aquin or the Missal and Breviary for the Feast of Corpus Christi, without any alteration of the words.

BENEDICT XIV., in the Bull *Annus qui*, 19th February, 1749.—In singing psalms not to be too quick, and to observe the pause between the verses. The chant to be in unison, and the chorus to be carried out by persons practised in plain-chant. This is the chant upon which St. Gregory laboured; it is devotional, and when properly sung, is preferred to harmonised chant. Singing, when accompanied by instruments, must have nothing profane, worldly, or theatrical about it.

Then follows an exposition of the Constitution of Alexander VII., given above, its confirmation by Innocent XI., and its amplification by Innocent XII. Treating of the latter, Benedict XIV. says—at High Mass he only allows besides the *Gloria* and *Credo*, the singing of the Introit, Gradual and Offertory; he also amplifies a somewhat obscure phrase of the preceding decree, “the professional singers (*cantores musici*) shall follow entirely the law of the choir, and shall conform completely to it, and as the choir cannot add anything to the Office and Mass, so the musicians

may not do so. Motets from St. Thomas's hymns or from the Antiphons of the Office of Corpus Christi may be sung "while the Sacred Host is elevated or publicly venerated or exposed for worship."

He complains that what is lawfully permitted to be sung is treated theatrically and noisily (*theatricali more et scenico strepitu*). It is a primary object of church music that the words should be perfectly and plainly understood. The following musical instruments are alone permitted: violoncello and double bass (*bariton tetrachordon majus, tetrachordon minus*), bassoon (*monaulon pneumaticum*), viola and violins (*fidiculas, lyras tetrachordes*), all of which support and strengthen the voice parts. Are to be forbidden—drums, hunting horns, trumpets (*tubas*), oboes (*tibias decumanus*), flutes and piccolos (*fistulas, fistulas parvas*), piano (*psalteria symphoniaca*), mandolins (*chelas*), and such like, which form theatrical music (*quæ musicam theatralem efficiunt*). Instruments are allowed only to strengthen the voice parts, so as to lead the mind more to the contemplation of divine things and the love of God. If they are always playing and rarely silent and drown the words, they are useless and to be forbidden. Instrumental music without voice parts is not forbidden during high Mass and between the psalms, because such music "is not part of the Office, and tends to the reverence and solemnity of the Office and to elevate the minds of the faithful."

II. FROM THE ROMAN MISSAL

Explanations of the rubrics are given in another place. Note that only the Priest must sing the words *Gloria in excelsis Deo*, and *Credo in unum Deum*. It is unliturgical for a choir to do so.

III. FROM THE CÆREMONIALE EPISCOPORUM

L.I., c. 28, n. 1. The organ and singing permitted on all Sundays and festivals on which the people abstain from servile work.

2. Except the Sundays of Advent and Lent. They are permitted, however, on *Gaudete* and *Lætare* Sundays, at both Mass and Vespers: also on the feasts and ferias in Advent and Lent which are celebrated solemnly by the church; also on Maundy Thursday and Holy Saturday at the *Gloria*; and whenever there is grave reason for joyful solemnity.

3. The organ to be played at Mass on feast days at the bishop's entrance and departure.

4. So also on the entrance of Legates, etc., till the beginning of Mass and at the time of their departure.

5. In solemn Matins on great feasts, as at Vespers, the organ may be played from the beginning.

6. In Vespers, Matins or Mass, the first verse of canticle and hymns, the verses during which we kneel, are to be sung in choir audibly and not supplied by the organ; so too with the *Gloria Patri*, and last verse of hymns. Whenever the organ supplies for the voice, that portion is to be recited audibly by some one in choir: it is commendable that a cantor should sing it to the organ accompaniment.

7. The custom, where it exists, of singing other canonical hours with organ accompaniment may be retained.

8. In solemn Vespers the custom of playing the organ at the end of each psalm, and alternately in the verses of the hymn and of the *Magnificat*, may be retained subject to the above regulations.

9. In solemn Mass, the organ may play alternately at the *Kyrie*, *Gloria*, at the end of the Epistle, at the Offertory, alternately at the *Sanctus*, afterwards till the *Pater*, but more solemnly and sweetly at the Elevation; immediately after the Elevation an appropriate motet may be sung; alternately at the *Agnus*, and afterwards till the Post-Communion and at the end of Mass.

10. The *Credo* to be sung in its entirety, and not alternated with the organ.

11. The organ playing is not to be sensuous in

character nor unbecoming, or with words not belonging to the Office, or profane, or ludicrous; no other instruments to be added without the bishop's consent.

12. So, too, the singers shall avoid levity or sensuousness, or what may distract the hearers, but shall be devout, distinct and intelligible.

13. In the offices of the dead the organ shall be silent; if, however, harmony be introduced into the Mass, the organ shall be silent when the voices are; the same in Lent, Advent and ferial days.

Chapter 8 deals with solemn Episcopal Mass, as follows:—

30. The Bishop makes the Confession; the organ is to cease and the choir begin the Introit.

37. When the choir has *sung* the last verse of the *Kyrie*, etc.

42. When the last verse of the Gradual is *sung*, etc.

55. When the Choir has *sung* the Creed, etc.

58. After the Offertory has been *sung*, the organ may be played.

70. The Choir shall sing the *Sanctus* as far as the *Benedictus*, etc. At the Elevation the Choir is silent and adores with the rest; the organ, if there be one, is to be played (*pulsandum est*) with all melodiousness and gravity.

71. The *Benedictus* is sung after the Elevation.

78. The Choir sings the Communion after the Bishop's Communion.

Chapter 20. 4. The singers from Passion Sunday till the *Gloria* of Holy Saturday, with the exception of the Angelic hymn on Maundy Thursday, shall use Gregorian or figured polyphonus chant (*figurato polyphono*).

BOOK II. Chapter 1. 4. At Solemn Vespers the organ is to be played while the Bishop vests; directions for the pre-intonation of antiphons by the sub-deacon and Bishop.

8. The psalms to be sung by the Canons and other members of the Chapter in the Gregorian tone and chant, gravely and decorously and intelligibly; the *Gloria*, however, may be sung more ornately (*solemniori vocis modulatione*); at the end of the psalm the organ may play the antiphon, but it must be repeated clearly by some of the assistants; and if anyone wishes to sing with the organ he must sing the antiphon only.

9. The other four antiphons should be pre-intoned by the same sub-deacon.

11. The hymn to be taken up by the Choir, either in unison or harmony (*in cantu plano vel musicali*), as it pleases; the verses may be alternated with the Organ, in which case they must be recited or sung with the organ.

Chapter 5, n. 3. At Episcopal matins, the psalms to be sung to the Gregorian chant with due observance of pauses.

DECREES OF THE SACRED CONGREGATION OF RITES

2782. (Sti Marci et Bisinianen.) The practice is condemned of reciting sext and none in the retro-choir while Mass is being sung.

3292. (Guadalajara.)

1. A custom exists of singing a traditional chant, neither the Roman nor Spanish, but like both, but not the chant printed in the missal—Is it to be continued as a legitimate custom, or to be abolished?

R. To the first question, no; to the second, yes.

2. What chant is to be used: the Roman Gregorian chant in approved Pontificals and uniform in the Mechlin Missals, or that of the Spanish Missals?

R. The Roman Gregorian; and editions are to be used approved by the S.R.C., or copies authenticated by the ordinary. 21st April, 1873.

3124. (Nicaragua.) The custom of singing hymns in the language of the country during Exposition or Benediction may be tolerated. 27th September, 1864.

3113. (Valence.) The custom of singing an Aria in the national language during high Mass is an abuse and to be eliminated. 22nd March, 1862.

3230. (St. Hyacinthe, Canada.) The Bishop is directed to do away with the custom of singing hymns in the vernacular during high Mass, but gradually and without causing scandal. 10th December, 1870.

3496. (Madagascar.) Hymns in the vernacular during solemn liturgical functions and offices are not to be tolerated; outside liturgical functions whatever is customary is to be followed. 21st June, 1879.

3537. (Leavenworth, N. America.) Can the priest before or after Mass, when the B. Sacrament is exposed, recite prayers or hymns in the vernacular?

R. Yes, as regards prayers only. Generally speaking, hymns in the vernacular may be sung at Exposition; except the *Te Deum* and other liturgical prayers, which are only to be used in the Latin. 27th February, 1882.

3827. General Decree concerning high Mass.

1. Hymns in the vernacular are forbidden in all high or sung Masses: nothing is to be added to or mingled with the liturgical chants prescribed by the rubrics.

2. Those parts which are alternated with the organ are to be sung or recited in integrity. The *Credo* to be sung throughout.

3. No singing during the Elevation. Between the *Benedictus* and *Pater*, something may be sung; provided that all the prescribed portions of the liturgy are sung, that the celebrant be not kept waiting, and that what is sung refers to the B. Sacrament. 22nd May, 1894.

3880. (Bisarchio, Sardinia.) Again the question as

to whether hymns in the vernacular, in honour of the feast or mystery of the day, are to be permitted during Mass. In low Mass, yes, with permission of the Bishop. In the high or sung Mass, no. 31st January, 1896.

2791. (Bobbio, N. Italy.) Concerning hymns in the vernacular before and after Benediction.

R. They are permitted after Benediction. 3rd August, 1839.

3964. (Trujillo, Peru.) Are women and girls to be allowed to sing inside or outside of the choir in any church during high Mass? R. An abuse to be prudently and speedily done away with. 17th September, 1897.

3697. (The Friars Capuchin). The practice of singing Mass to psalm tones and simple chants (*modo psalmodico seu semitonato*) may be retained. 7th December, 1888.

1821. (Seville.) May the boy acolytes, called "los seises," carrying sceptres and singing in processions, wear a cope, blessed or unblessed? R. As to the cope, no. 21st January, 1690.

2065. (Novara, N. Italy.) With regard to standing while singing in a choir, the rubrics of the Missal are to be observed. 11th September, 1900.

823. The following abuses call for remedy:

1. In many churches the text of S. Scripture is distorted, the words being moved about or changed, so that S. Scripture is made subservient to the music. 2. Musical pieces are introduced into high Mass which are not connected with the service, which keep the priest waiting a long time and invert the order of the ceremonies, so that the Mass is made subservient to the music. 21st February, 1633.

2424. (Coimbra, Portugal.) The *Gloria*, *Credo*, entire Gradual, Offertory, Preface and *Pater noster* are to be sung in conventual Mass. 14th April, 1753.

2959. (Turin.) The Introit, Offertory, Communion

and Sequence, when occurring, are to be sung at Mass. Also the Sequence and Absolution are to be sung in entirety in black Masses. 11th September, 1847.

2994. (Montepulciano.) The Offertory and Communion may be recited quietly in sung Masses, while the organ is playing, but should not be omitted. 10th January, 1852.

3365. (Chioggia.) To omit singing the Gradual, Tract, Sequence, Offertory, *Benedictus* and Communion in sung Masses is against the rubrics and decrees of the S.C.R. 7th August, 1875.

3624. (Luçon, France.) In week-day sung Masses, as there is only one cantor and as it would keep the people from their work, the *Gloria*, Gradual, Tract, Sequence and *Credo* are not sung. R. An abuse to be removed. 29th December, 1884.

3786. (Diano, Italy.) The canons at conventual and episcopal Mass leave the *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus* to the lay organist. R. They must follow the *Ceremoniale Episcoporum* in everything. 22nd July, 1892.

3994. (Plock, Poland.) Hymns in the vernacular during sung Mass are forbidden. The singers must sing all that is in the Roman Gradual. 25th June, 1898.

2424. (Coimbra.) The introit is not to be begun before the priest reaches the Altar. 14th April, 1753.

970. (Sigüenza, Spain.) The custom of reciting the *Gloria* throughout with the organ, and not singing it in alternate choirs (*integre sub organo moduletur et humanis vocibus, nec alternatim concinatur*), is an abuse to be removed. 19th September, 1654.

1711. (Albenga, Piedmont.) On great feasts a custom obtains, as in France, Bologna, Florence, and elsewhere of employing at high Mass some priests in copes, who join the ministers in the Confession, and the senior of whom pre-intones the *Gloria*. R. The rubrics of the Missal and Ceremonial are to be followed. 24th July, 1683.

2114. (Cortona.) The chapter and canons ask authorisation of the customs of conducting processions through the city square and principal streets, and of the pre-intonation of the *Gloria* and *Credo*. R. Neither is permitted. 23rd June, 1703.

3069. (St. Brieuc.) In churches where there is one priest, when 25th April falls on a Sunday, the sung Rogation Mass will satisfy as the parochial Mass; the *Gloria* and *Credo* are to be omitted, and the Mass sung in the ferial tone. 14th August, 1858.

3421. (Ratisbon.) The publisher Pustet asks whether the *Gloria* and *Ite missa est* are to be sung in the tone of the B.V.M. during the octaves of Christmas and Corpus Christi, on feasts occurring during these octaves, and whenever the Preface of the Nativity is sung. R. Yes. 25th May, 1877.

3891. (Rome.) The Missal must be followed in the intonation of the *Gloria* and *Credo*, and in all the parts sung by the priest, with the corresponding responses by the choir, and any custom to the contrary is to be abolished. 14th March, 1896.

3108. (San Marco.) In conventual Mass the Tract is to be sung in entirety by the singers when the organ is not played. 7th September, 1861.

1588. (Seville.) The following customs are strongly denounced as abuses: The singing of the Passion in Holy Week not only by sub-deacons, but by laymen, oftentimes by married men; also of singing the Passion in private Mass, or even without Mass; a priest going vested to the altar while it is being sung. 16th January, 1677.

3110. Laymen cannot take the parts of *Chronista* and *Synagoga* in the Passion. 13th June, 1899.

4044. (Buenos Ayres.) The deacon who represents the *Synagoga* may sing the sentences of single individuals, and the part of the *turba* may be taken by a lay choir. 7th July, 1899.

2169. (Terlizzi.) Nuns may not sing the part of the *turba*, under pain of suspension. 17th June, 1706.

1023. (Siguenza.) The *Credo* may not be sung alternately with the organ, but must be sung entirely and audibly. 16th March, 1657.

3104. (Santiago.) The celebrant may not continue the Mass immediately after the *Incaratus*; nor omit the singing of the Preface and *Pater*. 14th March, 1861.

3108. (San Marco.) The *Credo* to be sung in entirety. 7th September, 1861.

3110. (San Marco.) The organ may accompany the plain-chant *Credo*. 22nd March, 1862.

1936. (Genoa.) The celebrant may not go on with the Mass during the singing of the *Credo*. 17th December, 1695.

2682. (Marsi.) The *Benedictus* to be sung after the Elevation of the chalice. 12th November, 1831.

2951. (Flascale.) The organ may accompany the *Ite missa est*. 11th September, 1847.

3122. (Santiago.) The pause is to be observed at the asterisk in reciting the little Hours. 8th July 1864.

1180. (Genoa.) The verses of the *Benedictus* and *Magnificat* alternated with the organ are to be recited audibly. 20th November, 1660.

3054. (Avignon.) The great O's to be sung standing, slowly, gravely and solemnly, as is the custom; and the *Magnificat* following to be sung to the solemn and not ferial tone. 9th May, 1857.

2343. (Montepulciano.) In ferial vespers in Advent, etc., the prayers said kneeling are sung with a fall of a third, *fa-re*, at each versicle; the *Pater* is recited with the same fall at the end; the *Miserere* is not sung, but recited in the same tone as the rest of the versicles. R. The custom to be abrogated and a monotone used (*utendum tono ac voce uniformi per simplicem fa*). 9th May, 1739.

3110. (San Marco.) Repeats the preceding regulation. 22nd March, 1862.

3804. (Genoa.) The Lamentations, Responsories, *Miserere* and other portions of the liturgy on the three last days of Holy Week may not be sung to organ or instrumental accompaniment. An ancient custom of singing motets with organ or instrumental accompaniment before the B. Sacrament from Vespers of Maundy Thursday to Good Friday morning may be tolerated. 16th June, 1893.

3642. (Reims.) The words Aleph, etc., in the Lamentations are to be sung, and not supplied by an organ symphony. 23rd September, 1885.

1347. On doubles during the octave of the Immaculate Conception, the *Benedicamus Domino* of Our Lady is to be sung. 16th January, 1667.

1350. (Siena.) The same decree. 5th March, 1667.

2464. (Capaccio.) Nothing is to be sung during the blessing at Benediction. 3rd February, 1762.

2725. (The Swiss Capuchins.) At Benediction the blessing is not to be given during the words *Sit et benedictio*, but at the end of the hymn and prayer. 23rd May, 1825.

3058. (Utrecht.) At Exposition, during Lauds and Mass, the blessing is to be given once only, at the end of the prayer, and in silence. 11th July, 1857.

3110. (San Marco.) At the act of Exposition singing may be permitted at the option of the Bishop. 22nd March, 1862.

3638. (Montreal.) Prayers during Exposition, not of the Mass or canonical Hours, are to be sung with a single inflexion at the end of each. 18th July, 1885.

3050. (Port Louis.) The expression *precatio suffragii* in the reply given to Turin, 11th September, 1847, includes the *Dies iræ*. The Offertory must be sung in Masses of the Dead. 9th May, 1857.

3767. (Calahorra.) In the more solemn ferias of Lent,

the ferial Mass is recited with deacon and sub-deacon, while the choir is singing Sext and None. In Masses of the Dead the *Dies iræ* is not sung. Both customs must be prudently abrogated as abuses. 13th February, 1892.

3956. (St. Briec.) The *Dies iræ* to be said whenever a Mass for the Dead is sung, and on the privileged days, *i.e.*, the day of death, etc. 21st May, 1897.

3108. (San Marco.) The *Libera* is not to be begun till the priest and sub-deacon are in position by the bier. 7th September, 1861.

3110. (San Marco.) Repeats the previous decision and adds that the cantors are to wait a signal from the Master of Ceremonies.

4009. (Dubium.) May the organ accompany the Preface and *Pater*? R. The *Cæremoniale Episcoporum* is opposed to it (l. I. c. 28, § 9) and is to be followed 27th January, 1899.

1490. (Cordova.) The organ permitted at Mass and Vespers on the Fourth Sunday of Lent and Third of Advent. 16th September, 1673.

2245. (Benevento.) The organ may be used only for Mass and Vespers on those Sundays; not for any other Canonical Hours. 2nd April, 1718.

2424. (Coimbra.) In Lent and Advent and on vigils, the custom of playing the organ at the votive Mass of Our Lady on Saturdays, and at her Litany after Vespers, may be retained. 14th April, 1753.

2059. (Turin.) At high Mass and Vespers on Sundays of Lent and Advent with regard to the organ the Ceremonial is to be observed strictly, notwithstanding any custom to the contrary. 11th September, 1847.

2965. (Florence.) The same. 22nd July, 1848.

3183. (The Belgian Franciscans.) The Provincial asks permission to use the organ in Masses and Office of the Dead and in Lent and Advent, because their numbers are few and they employ no external help.

R. The Rubrics are to be observed. 26th September, 1868.

3333. (Turin.) By immemorial custom Vespers are not sung before solemn feasts in the Metropolitan Church, and the organ is played in Advent and Lent, except on Palm Sunday. R. The custom is not to be retained. 22nd June, 1874.

2365. (Aix in France.) To the question whether the organ is forbidden on Septuagesima, etc., Sundays, the answer is that it is permitted when the ministers use dalmatic and tunic, even purple. 2nd September, 1741.

3515. (Vigevano.) May the organ accompany the singing of the *Gloria* at Mass on Maundy Thursday? R. *Servetur consuetudo*. 11th June, 1880.

3535. (Urgel.) An immemorial custom of using the organ during the whole Mass on Maundy Thursday is to be eliminated. 30th December, 1881.

4044. (Buenos Ayres.) May the pianoforte (*cymbalum seu Pianoforte*) be used at Tenebræ and ferial Masses when the organ is forbidden? R. *Negative in omnibus*. 7th July, 1899.

1283. (Milan.) Certain musical professors of Milan use musical instruments contrary to authoritative decrees, on the ground that the latter only affect churches under the Ambrosian rite, and do not extend to exempt churches or to lay folk. R. The constitutions apply to all churches and persons, exempt and lay. 26th January, 1664.

PISANA

Whereas by the "Ceremonial of Bishops," and by many decrees of the Congregation of Sacred Rites, it cannot be permitted, custom notwithstanding, to sing the Lamentations, Responsories, the psalm "*Miserere*," and the rest of the liturgy on Wednesday, Thursday, and Friday of Holy Week with organ or other instrumental accompaniment, the Most Reverend Lord Guido Salvioni, Canon, Dean and Vicar Choral of the Primi-

tive Church of Pisa, rightly knowing this fact, has humbly petitioned this Sacred Congregation for a solution of the following doubtful points, to wit:

I. Whether in the Primitive Church of Pisa, on the above-mentioned ferial days, in consideration of ancient custom, it may be suffered that the Lamentations, Responsories, and the psalm "*Miserere*" be chanted to the accompaniment of the harmonium and other instruments of slight volume—the stringed instruments violin, viola, and bass?

II. And, so far as the answer to I. is negative, whether, in the given case, the sound of the harmonium at least may be suffered?

And the Sacred Congregation, on the report of the undersigned Secretary, having heard the Most Reverend Lord the Archbishop of Pisa, and having obtained the opinion of the Liturgical Commission, has determined that to either question a negative answer must be returned, in accordance with the "Ceremonial of Bishops" (lib. i., cap. xxviii.), and Decrees 2959 *Taurinen.*, of 11th September, 1847, to I.; 3704, *Goana*, of 16th June, 1893, to II.; and 4044, *Bonaeren*, of 7th July, 1899, to I. And so it has answered, and commands it to be observed. 20th March, 1903.

S. CARD. CRETONI, *Prefect.*

D. PANICI, Abp. of Laodicea, *Secretary.*

URBIS ET ORBIS

Our Most Holy Lord Pope Pius X., by *Motu Proprio* of 22nd November, 1903, under the form of an Instruction on Sacred Music, happily restored to its original use in the Churches the venerable Gregorian Chant according to the true reading of the Manuscripts. At the same time, to promote or restore in the temples the sanctity and dignity of the sacred harmonies, he collected into one body the principal prescriptions, and to this collection, out of the fulness of his Apostolic

Authority, he gave the force of law for the universal Church as to a Juridical Code of Sacred Music. Wherefore the same our Most Holy Lord, through this Congregation of Sacred Rites, commands and makes it a precept that the aforesaid Instruction¹ shall be received of all the Churches, and shall be most sacredly observed, any privileges and exemptions soever notwithstanding, including even such as may demand specific mention as do the privileges and exemptions granted by the Apostolic See to the greater Basilicas of the City, and especially those of the sacred Church of the Lateran. And while he recalls privileges and commendations of the Apostolic See and this Sacred Congregation by which any other more modern forms of the liturgical chant were in formerly existing circumstances brought in, the same His Holiness is graciously pleased to grant that in those Churches where they now obtain the aforesaid more modern forms of liturgical chant may be lawfully retained and sung, until, as soon as possible, the venerable Gregorian Chant according to the true reading of the Manuscripts shall be supplied in their place, all things whatsoever to the contrary notwithstanding.

Concerning all the above matters, our Most Holy Lord, Pope Pius X., has commanded that the present Decree be dispatched by this Sacred Congregation. The 8th day of January, 1904.

D. PANICI, Abp. of Laodicea, *Sec.*
S. CARD. CRETONI, *S.R.C., Pref.*

COMPOSTELLANA

The Most Eminent and Most Reverend Lord Cardinal Joseph M. de Herrera y de la Iglesia, Archbishop of Compostella, sending to the Sacred Congregation of Rites a question concerning both the feasts which in his Cathedral Church are solemnly celebrated with

¹ The *Motu Proprio*.

vocal and instrumental music ("orchestra"), and of the instruments which the musicians use on these same solemnities; and further desiring an authentic interpretation of the principles laid down by our Most Holy Lord, Pope Pius X., in his *Motu Proprio* on sacred music, namely: "Sometimes, within due limitations, other instruments can be allowed, but not without the consent of the Bishop, as the "Ceremonial of Bishops" ordains, has laid reverently before the same Sacred Congregation the following doubtful points for solution, to wit:

I. Whether, and upon what feasts, may be allowed the use of the instruments—violin, viola, violoncello, double-bass, flute, clarinet, and trumpet—enumerated in the statement of case?

II. Whether the use of instruments may be allowed in the Office and Mass of the dead?

III. Whether in parochial and conventual churches the use of the harmonium in the Office and Mass of the dead is to be prescribed?

Further, on the report of the undersigned Secretary, the Congregation of Rites, having inquired the will of the Commission on Music and the sacred Chant, has judged well to reply:

To I. As to the first part, in the affirmative; as to the second part of the question, in those functions and at those seasons in which the sound of the organ and other instruments is not forbidden by the "Ceremonial of Bishops," by the aforesaid *Motu Proprio*, or by Decrees of the S. R. C., such as *Pisana* of 20th March, 1903, and *Compostellana* of 8th January, 1904, concerning the Three Days of Holy Week; but only according to the prudent judgment of the Ordinary, in particular cases, with dispensation from the law and custom of employing in sacred functions the Gregorian Chant or polyphonic or other approved music.

To II. In the Office, negatively; in the Mass and

Absolution after the Mass, according to the response to I., and within due limitations, so only that the sound of the organ and other instruments shall be employed solely to support the voices, and that the instruments shall be silent when the chant ceases, according to the "Ceremonial of Bishops" (lib. i., cap. 28, n. 13).

To III. Provided for in the preceding.

And this reply was sent, 15th April, 1905.

A. CARD. TRIPEPI, *Pro-Perfect*.

D. PANICI, Abp. of Laodicea, *Secretary*.

This comprises the body of general legislation concerning Church music up to the present.

CHAPTER II

CHURCH MUSIC A CONVENTION

IF long-suffering editors of our Catholic weeklies are asked their opinion on Church music they will refer us, no doubt, with a weary smile, to their legion of hebdomadal correspondents, every one of whom knows exactly all about it, and no two of whom seem able to agree on the most trifling details. On several public occasions the writer has protested against the prevailing idea that the field of Church music was a mere "Tom Tiddler's ground," where those strange beings called musicians were privileged to squabble to their hearts' content for the amusement of their saner brethren. He has protested against regarding Church music as a mere matter of individual taste. He has protested against the right of the greatest musical composer to over-ride the Church's legislation. He has endeavoured to show that such an act on the part of a composer not only resulted in bad art, but partook somewhat of the nature of disloyalty and disobedience. He furthermore claimed for Plain Chant—the Church's song—the serious attention of serious musicians. He has urged that in no choir worthy of the name was there any excuse for the omission of the Proper of the Mass sung to its authorised Chant.

Much water has passed under the bridges since he first had the honour of expressing his views (before a Catholic Truth Society's Conference in Newcastle). The Holy Father has spoken, and matters which were regarded as subjects for discussion have been removed

from the region of controversy to the region of obedience. There is, therefore, no need for him to reiterate his former protests or to put forward his former pleas. The day for individual comment and for individual expression of opinion has happily gone for ever, and the loyal Catholic whose glory is in his obedience has laid on him the duty and privilege of carrying out injunctions as clear in terminology and as free from ambiguity as any that have issued from the sacred walls of the Vatican. These injunctions are contained in the document now known as the *Motu Proprio*; a document so precise and definite that explanation is superfluous, and criticism an impertinence.

But while our duty in the matter as Catholics is plain, the writer feels strongly that we have another duty which we owe to the world outside, where the authority of the Holy Father is not recognised. We know by experience that it is little use referring a person to an authority which he does not recognise. There is therefore laid on Catholics the necessity of showing to the man in the street (from premisses which he is prepared to admit) that the Pope's definition of Church Music is worthy of acceptance not only because it is defined by authority, but also because of its own inherent reasonableness.

We know how the *Motu Proprio* has been received by the secular press. One section condemns it lock, stock, and barrel; we need not bestow further attention in that quarter, but will pass on to the very much larger section which, while admitting the right of the Holy Father to legislate for his subjects on ecclesiastical matters, denies to him the right to pronounce on what it terms a "question of art."

The *Motu Proprio* has been described as "retrograde" and "reactionary," as an attempt to "put back the clock" and "arrest the further development of Church

music." We have even had journals of repute volunteering the statement that the Holy Father has banished all music save the Gregorian. One wonders how many out of this host of critics have read the document which they criticise so severely. I think it was Sheridan who described a certain lady as having only one fault—she was unbearable. In the same way we may say that these irresponsible criticisms have only one fault: they are not true. In attempting to show this, I ask you to bear with me if I go back to first principles a little, and use a few homely illustrations drawn from everyday experiences.

All will admit, I think, that Church art differs from secular art in this: that in the latter case we have the individual expressing in his own terms his inner thought—aspects of life, in fact, seen through the medium of the artist's experience, and limited by his individuality alone; in the former the artist's labours are devoted to the expression of his own individuality certainly, but his own individuality in harmony with the mind of the Church. In the one case we have an aggregation of individual views and aspects of life, and in the other a corporate presentment of the mind of the Church as exemplified in her sacred Liturgy; in other words, individualism pure and simple, as opposed to individualism restrained by conventionalism.

Let me not be misunderstood in this use of the word conventionalism. I do not use it in its modern colloquial depreciatory sense, but in its literal sense, in which it implies something that has grown out of a tacit agreement or custom. Viewed in this light, it will be seen that some of the most perfect art forms are pure conventions, and it is not too much to say that some of the deepest human emotions can only be stirred by conventions. Take the Greek drama for instance; what was it but convention from beginning to end? The religious rites that gave it birth have passed with the

centuries, and yet as an art form it remains to-day a joy to the scholar and a delight to the artist. Or take the modern Opera; another pure convention. No characters in real life sing their joys and sorrows to each other, or gesticulate after the manner of Grand Opera; but see how opera moves us. For instance, what human emotion is nobler and loftier than that of love, but the spectacle of two lovers on a stile, though realistic, is only apt to raise a smile in a spectator. The beauty and dignity of this, the noblest of human passions, is realised to the full by the lovers themselves, but the "whispered nothings" with which they give it outward expression to each other are not calculated to carry the same conviction to a third person. But transplant that same passion to the operatic stage; substitute the convention of song for the realism of common speech; substitute gestures in "the grand manner" for those of ordinary life, and some, at least, of its dignity and nobility cannot fail to be communicated to the auditor. I do not wish to push these analogies too far, but I think we may venture to say that the greater the idea to be expressed the greater the need of convention in the expression of it. Or, to put it conversely, the more the expression of a great idea departs from the conventional, the less effectual the message. An illustration of this occurs to me. In Stanford's Irish opera *Shamus O'Brien*, the motif descriptive of the banshee is most convincing when it occurs in orchestral passages, but in the scene where the banshee's "keening" is supposed to be heard by awe-struck listeners, the melody is given to a human voice with disappointing result. On the orchestra it is less realistic, but more suggestive. Given by a human voice it more nearly approaches realism, and the spell is broken. The awe and mystery seem to have departed from the suggestive melody, and one becomes acutely conscious of the presence of a lady vocalist behind the scenery. Or, to take another example: standing in

Westminster Abbey among the monuments of the dead, which of them, think you, is most impressive: the Crusader sleeping peacefully on his carved tomb, with hands clasped in prayer, and feet towards the dawn, or the effigy of a modern statesman on a pedestal, addressing an imaginary audience in the familiar attitudes of life? The one is a convention, the other a piece of realism. Is it necessary to inquire which brings most home to us the mystery of death, or which makes us most conscious of the tired bodies beneath, of "servants and handmaids who are gone before us, with the sign of Faith, and sleep in the sleep of peace." It may be urged that the carved Crusader only appeals to us as a convention because his picturesque costume is that of a remote age, and that in his day it was as realistic as is the frock-coat of the modern statesman to us. This, however, is hardly true. Even in his own day the carved Crusader was a convention, for was not the number of his crusades indicated by contortions of the limbs impossible in real life?

Having seen, then, how largely convention enters into ordinary life, what more natural than that the Church in her wisdom should present her art in conventional forms. In her architecture, her paintings, her sculpture, her stained glass, her vestments, we see it. We also know what dismal failure has attended attempts on the part of outsiders to introduce more realistic forms of art. Take, for instance, the sprawling cherubs and voluptuous figures of the Renaissance painters and sculptors. They were realistic enough, but when did they ever stir devotion? I am reminded of a ludicrous intrusion of realism into ecclesiastical art. In a certain village the squire's family has built a church in the best ecclesiastical style. They have further adorned its windows with stained glass presentments of the Hebrew prophets. The faces of the prophets are all likenesses of different members of the

squire's family. Happening on my first visit to remark on the odd appearance of a Hebrew prophet in "mutton-chop" whiskers, my guide replied, "Yes, that is 'uncle Henry.' He was a good lawyer, but he is not a success as Ezekiel."

Not to labour this point, I think we may assume it to be generally conceded that in architecture, painting, sculpture, and the like, there is such a thing as Church Art; that it has a distinctive style of its own, inherently self-sufficing, and requiring no adventitious aid from secular sources. We do not, for instance, make vestments of "Liberty" fabrics, however beautiful; we do not clothe our stained glass saints in secular costumes, however handsome; we do not model our sculpture on Apollo Belvederes, however stately; we do not adorn church walls with paintings of secular subjects, however ravishing. Good sense, good taste, and reverence cry out against the bare idea.

And this brings me to my real point:

If we concede to the Church the right to develop all these arts in her own way, in other words, in "the Church style"; if we believe it bad taste to make our churches a dumping ground for secular artistic efforts merely because they are beautiful; why, in the name of reverence, why in the name of good taste, why in the name of common sense, are they to be made a dumping ground for every imaginable kind of music merely because it is pretty, or beautiful, or even grand; without a thought as to whether or not it is in harmony with the mind of the Church? I would ask our good critics who deprecate the action of the Holy Father, why in music alone of all the arts is the Church not to be allowed to develop on her own lines, rather than on those of the secular world?

But I hear some one say, "Modern Church music (Gounod's, for instance) stirs me, while Plain Chant and Palestrina do not. I understand and like the one, but

cannot make head or tail of the other." Surely this is a strange attitude for a Catholic to adopt. We are, forsooth, to import only such forms of art as we personally fancy, rather than make use of those which the Church has provided. If we do not "understand" Church art, so much the worse for us. The duty of endeavouring to do so is none the less ours. When the works of a Tchaikovsky or a Strauss come to Queen's Hall, we may not "understand" them at first, but we very quickly make the attempt to do so, if for no other reason than to bring ourselves into line with our musical friends. We do not like to admit ignorance, or lack of comprehension, concerning new or unfamiliar secular music, but we are not ashamed to admit both when the music of the Church is in question. It is true, certainly, that the Church's music sounds both new and unfamiliar to ears accustomed only to the music of the world. But is it not this very aloofness, resulting from the use of conventional forms, that gives to ecclesiastical music the atmosphere of the Church rather than that of the world? Even operatic composers recognise this. Everyone is familiar with Gounod's *Faust*. How does the composer get the proper atmosphere in the Church scene? By imitating, say, the lilting Kyrie of "Haydn No. II."? Is it not by music almost modal in its severity? (This remark must not be taken to mean that the severity is the *result* of the modality. In the same opera, the "King of Thule" song, although "modal," is anything but severe.)

But, again, some "conscientious objector" may say: "May not the conventions of to-day have been the novelties of yesterday? Was not Palestrina in his day as 'advanced' as Wagner in this?" Quite true, but with this important qualification: Wagner was a frankly secular composer, free to follow his art where he listed, and to present it in whatever forms he chose. Palestrina was a church musician, trained in the bosom

of the Church, filled with the spirit of the Church, and devoted to the expression of the mind of the Church, in the Church's own forms. The basis on which the old composers built their music was the Church's own Plain Chant. With that as a groundwork they could bring to their art all the resources with which the musical science of their day could provide them, without danger of straying into individualistic or secular modes of expression. And in support of this statement let me quote from a most remarkable article—coming as it does from a non-Catholic source—which appeared in the *Morning Post* some months ago :

“One fact only has saved the musical part of the Roman service from becoming a mere affair of the circus. In most of the churches and in all the monasteries, abbeys, and convents, the old Plain Chant has survived. It links the present to the past as with bonds of steel ; it is the full and perfect expression of the words to which it is set, and with which indeed it grew up ; it prepares us for the change which is now coming over the services with the re-introduction of truly devotional music. Its melodies are lovely beyond description in words, often they are sublime, and in them the sincere spirit of an earlier day is incarnate. We are aware that many of us Anglicans, especially if we have been accustomed to what are called ‘bright and cheerful’ services, find these tunes dull and meaningless ; and so much the worse for us. ‘Brightness and cheerfulness’ have their place in religion, but there are solemn moments when they are not wanted, and suggest only buffoonery. Much of the Plain Song is cheerful enough, but its cheerfulness is that of a stained-glass window, not of a cut in a comic paper ; its subject is religious. It is the music on which Catholicism must depend more and more as it brings back its services into some sort of relation with its innermost spirit.”

CHAPTER III

THE ESSENTIAL FITNESS OF THE OLD MUSIC

I THINK we may say that modern individualistic music, with its realism and emotionalism, may stir human feeling, but it can never create that atmosphere of serene spiritual ecstasy that the old music generates. It is a case of mysticism *versus* hysteria. Mysticism is a note of the Church: it is healthy and sane. Hysteria is of the world: it is morbid and feverish, and has no place in the Church. Individual emotions and feelings are dangerous guides, and the Church in her wisdom recognises this. Hence in the music which she gives us, the individual has to sink his personality, and become only one of the many who offer their corporate praise. And I would ask our good solo-loving friends whether, after all, this *is* such an unreasonable idea of what Church music ought to be? Educated Protestants recognise it, as you will see by a further quotation from the *Morning Post* article I have already referred to. I trust its length will be pardoned in view of its significance:

“Looking back across the centuries, it is a little surprising that three great schools should within so brief a space of time have withered—withered like plants in a drought. We cannot hastily attribute this to the Reformation, for that change left the Netherlands and Italy untouched, while for long afterwards music—of a different sort, it is true—was written in England, and Protestantism in Germany produced its Sebastian Bach. Yet it may be that the unsettling of the very

foundations of belief had something to do with it in such Roman Catholic countries as Italy. There was no unsettling in the new Protestant countries, simply one creed, as dogmatic as its predecessor, if not more so, being substituted for another. It may be that the haste that marked the advent of the commercial spirit diverted the minds of musicians from the thoughts and moods in which they had dwelt for generations, and gave nothing to be expressed in their place. Was the earth indeed so fair in the old days, did the air seem so fresh and sweet, had men time to live fully and leisurely? If the world our modern imaginations have created from 'scattered hints seen across transfiguring centuries is truly the world as it actually was, then in the passing of it we can see full cause for the passing of the old devotional music. Yet it seems strange at first that with the revival of devotional feeling within the Church of Rome—and no one will deny that there has been such a revival—there should be resumption of the endeavour to express devotional music. But time brings not back the mastodon, and in spite of the lying adage 'History repeats itself,' it is perfectly safe to say that in art, any art, the thing that once has been shall never again be. Three causes would appear to have worked together to destroy the old music. Firstly, the church composers seem to have exhausted every device of their art in giving voice to an infinite variety of religious moods; secondly, they were, in consequence, tempted to give their invention freer scope in the newer secular music which had been slowly growing up; thirdly, their kingly, princely, and lordly patrons, tired of what they regarded as the dull caterwaulings of the old music, had ears, and, above all, purses only for the new. That the old was not what was wanted accounts for its passing; that all one can express in pure polyphonic music has been said better than it can be said to-day accounts for there being no serious attempt made to revive the art.

In fact, it would take a century to produce polyphonic composers equal in point of technique to those of the ancient English, Flemish, and Italian schools. And again, those whom the devotional spirit has touched are comparatively few, and among the few not any large proportion are musicians. When Byrde and Palestrina and Josquin wrote all men were religious.

"It is worth while glancing for a moment at the music which, though not Catholic in spirit, has been written for the Roman Church since Byrde and Palestrina. Peace had departed from the heart of man, leaving in its place apprehensions and fears and the hundred other terrors of the religious revivalist. The Protestant composers sought to find expression for their personal religious emotions, their hopes and fears, and instead of the old forms in which, so to speak, general moods, the moods of multitudes, alone could be expressed, they had recourse to the secular forms which had grown out of the dance and secular song. These served admirably Purcell, then Bach and Handel. Then, when the later great Germans arrived, Haydn, Mozart, and Beethoven—all secular composers—and tried their hands at sacred music, they set Roman Catholic words to music which in form and spirit is Protestant. The spirit was more and more neglected; the fine composers tried to write simply fine music; the inferior men were content with pretty tunes and gay rattling rhythms. Ever deeper and deeper sank the music written for the Roman Church: and it is no exaggeration to say that until years ago in many a Catholic church, and in most of them to-day, the motets, set Masses, and so on, were (or are) of no higher artistic or religious quality than the hymns of the Salvation Army. More especially should be mentioned Catholic hymns. Our English hymns are poor enough—only the Lutheran Church has a mass of really magnificent hymns—but in this respect the Roman Church is far beneath ours. . . .

"But along with much Plainsong there is not only room but a crying need for the noble settings given to many portions of the services in the old time when the devotional spirit was fully alive and unself-conscious. Here occurs a point on which much debate may arise. How far a devout Catholic is assisted in his prayers by the masses, canticles, motets, etc., of the more modern masters is a question each must decide for himself. It may be granted that Mozart's religious feeling comes out most fully in his motets, and they, together with the best of such pieces by other composers, may fittingly enough find a place in any but the most solemn services. But as for the Masses of Hadyn, Mozart, and Beethoven, I must confess my utter inability to understand how any one immersed in prayer can listen to them, or listening to them, pray. They were all written primarily as show-pieces—show-pieces in the best sense of the word, as Mozart's G minor Symphony and the Choral Symphony are show-pieces—pieces for the concert-room rather than for the church, or for the church regarded as a concert-room. Hadyn and Mozart wrote to please their patrons; Beethoven, with his 'Man, help thyself' and 'The starry heavens above us, the moral law within us,' was many a long league away from old Catholic feeling. All three wrote first and foremost as modern composers, using every device they knew to add to the purely musical interest of their work. Sincere they were, but their sincerity was another thing from the profound naive sincerity of the earlier men.

"The older music rolls along without a suggestion of display, lovely melody winding round lovely melody, and all combining to form a broad, sweeping, harmonious mass of tone that carries the spirit resistlessly with it. This is the true devotional music.

"To the non-religious, just as eighteenth-century music cries with a note of keen regret, so this early Church music suggests spring landscapes, peaceful villages, a

full, healthful, harmonious life. It is steeped in religious feeling, yet it is full of health. In the days that gave it birth religion was a concomitant of health. Hysteria came with later times, and as hysteria needs to be kept out of the Roman Church as well as many others, the old music may be looked on as a salutary influence even by those to whom music makes no special appeal."

In short, this long quotation bears out what I endeavoured to show in the previous chapter:—that there is an essential difference between the old music produced by the Church from within, and the later music written by secular musicians from without. It is less a question of which is the *finest* music, than a question of which is the *fittest*. The actual merits of any music written for Church use are of secondary importance to its character. This would appear so obvious that it seems superfluous even to mention it, but for the confusion of mind which seems to seize on even rational persons when Church music is discussed. The various art forms in music are all recognised to occupy their proper and respective spheres, and no artist dreams of confusing them. Opera, oratorio, orchestral music, chamber music, and the like, have each their own distinctive character. So with Church music. The Church has created *that* distinctive art form; why anyone should be found in this enlightened age either to deny its existence or to decry its use passes my comprehension. No musician in his senses dreams of denying the *merits* of Mozart's Mass music, but every Catholic who has studied the Church's written decrees, and who is filled with the spirit of the Church's Liturgy, has the right to challenge its *fitness*.

And what is it that constitutes fitness? Summed up briefly as the interpretation of the Church's Liturgy in the Church's spirit, the old music fulfils that condition absolutely. But the technique of the old music is no more: it has served its purpose and gone its way, and nothing could be more futile than an attempt to

revive it. We think and write now in the major and minor modes: our habits of thought and expression are modern. The *mode* in which a composition is written matters little: the *spirit* in which it is written matters much. The need of present day Church music is neither academic attempts on the part of so-called "purists" to imitate the old music, nor brilliant displays of modern technique, where musical form and development are the first consideration, and where the composer is devoid of the ecclesiastical spirit. The need is for *devotional* music; and devotional music can be expressed in modern as well as ancient forms. We want devotional music by composers well trained and equipped in modern technique, who, however, will be content to write (in their own twentieth century terminology), in the spirit which animated the old composers in the days "when all men were religious."

Finally I would ask, are the stock complaints (dulness, unintelligibility, and the like) against the Church's music so very *convincing* after all? Mendelssohn voiced them as fairly and temperately as anyone in his description of Holy Week in the Sistine Chapel. Of the Plain Chant he said that it irritated him to hear solemn words set to such bald and dull music. Yet he continued to write at considerable length on the subject, and repeatedly said how much the whole function impressed him:—a practical refutation of his original statement. When put to the test, I think we shall find that all similar objections to the Church's music as defined by the Holy Father are more the result of insufficient acquaintance with it than anything else. Is it too much to ask hostile critics to give it only a reasonable amount of study before they decry it? Is it too much also to appeal to English composers to show their loyalty to the Holy Father by writing music as the Church would have it written? England once was great in choral Church music. She gave of the riches of her

art to adorn the services of the sanctuary. Her composers, steeped in the spirit of the Liturgy, trained in the cloister, under the shadow of our great cathedrals and abbeys, laid their gifts in love and loyalty at the feet of Peter. Is it too much to hope that with the revival of the liturgical spirit we may one day, in this England of ours revive the ancient glories of the ages of faith, when English choral music held the foremost place in Europe, and when English Church composers were second to none ?

CHAPTER IV

PLAINSONG

“PLAIN Chant, Plainsong, or Gregorian Music is the Official music of the Roman Church.” The last name is very common, and is due to the share of its ultimate systematisation at the hands of St. Gregory the Great. Many are the fanciful theories as to its origin. Some would derive it from the Hebrew melodies sung in the Jewish Temple ; but from the close resemblance of its modes and scales to those of ancient Greece, the most probable explanation is that these Greek modes were rendered familiar to the Romans by the Greek slaves who served as flute players to the rich citizens of Rome. No records have come down to us of the music, if any, which was sung by the early Christians during the times of the persecution, and it is probable it consisted merely of inflections of the voice.

After the early Church had emerged from the catacombs, we find music in this old Greek tonality taking its place in her Offices. At first it was very simple and in the nature of what we now call syllabic chant, *i.e.*, one note being sung to one syllable. St. Ambrose is credited with being the first to arrange Church melodies on a definite system, and is commonly regarded as the originator of the four scales, now known as the authentic modes. Tradition ascribes to St. Gregory the addition of other four modes, now known as the plagal. On these eight modes, or scales, all Church melodies have since been constructed. The number of the modes was in later times brought up to

thirteen, but the last five are merely variants of the original eight. In view of the publications of the monks of Solesmes and the nuns of Stanbrook an elaborate disquisition on the modes would be out of place in this book. Choirmasters will find all they want for practical purposes in the manuals issued by them.

About the year 600 A.D. the Chant had reached a fairly advanced stage; St. Gregory himself was a zealous teacher of it, and founded singing schools for its practice all over Europe. In his day the melodies had become so much a fixed quantity that we hear of any attempt made to alter them being anathema.

It is certain that the Proper of the Mass, as restored by the Solesmes monks from the ancient manuscripts, is as near as it can be brought to what it was in St. Gregory's time. The music to other parts of the Divine Office as well as the Ordinary of the Mass is of a later date. The spread of the Roman Chant throughout France and Germany was due to the Emperor Charlemagne, who founded many schools of which St. Gall was the chief, and it is to the St. Gall manuscripts which still exist, reproduced in facsimile by the Solesmes monks, that we owe much of our present knowledge of Plainsong as it existed in the old days when it was a living art. About the year 1000 we find traces of attempts to embellish and elaborate the Chant, and for the next 400 years the melodies gradually lost their original simple directness, and became more tortuous and fanciful.

It was in the fourteenth century that Polyphony began to come into being, and from that date onwards commenced the decline of Plain Chant. Under the spell of the new music the ancient chant was more and more neglected, until, by the time of Palestrina, the tradition of Plain Chant had been well-nigh lost. An attempt was made to restore it to its former place of honour, and the result was the publication of an

edition by the Medicean Press whose variations from the old manuscripts recent research has shown to be simply amazing. In modern times we find many dioceses throughout Europe possessing their own version of the Plain Chant, but the two editions which have been most popular are those known as Mechlin and Ratisbon. Both are founded on the spurious Medicean Edition of the sixteenth century in which the old melodies were curtailed and otherwise mutilated. It is to the monks of Solesmes that we owe the restoration of the old Church melodies to their original form; for over thirty years they have patiently laboured collecting manuscripts from every country in Europe and publishing regularly photographic reproductions of them.

A study of this Palæography is imperative if the choirmaster would really understand his art, and the writer can only urge the necessity upon him if he wishes to equip himself thoroughly for his work. A study of the Palæography sweeps away many of the popular misconceptions concerning Plain Chant, especially the one which presupposes the Gallican origin of the restored melodies—a comparison of manuscripts in, say, the thirteenth century shows that they are practically identical. The melodies of the old Sarum Antiphoner and other English Service Books are the same as those to be found in contemporary Spanish or Italian manuscripts.

It is the fashion nowadays among the writers of cheap musical histories to regard Plainsong as the crude and barbaric beginning of music. It is common to find it described as a heartless, soulless thing, evolved by monks in the narrow seclusion of their cells. Nothing could be further from the truth. The glib writer of the cheap musical history is fond of alluding to the melodies of the early Troubadours and comparing them with what he is pleased to term the soulless melodies of

the Church, to the disadvantage of the latter. In all seriousness the writer would recommend him to place the melodies of the Gradual or Vespéral side by side with such contemporary popular songs as have come down to us, and if he can affirm that a fatuous melody like *Samson dux fortissime* or "Our king went forth to Normandie" is the equal of (to give a fair comparison) the Invitatory at Christmas Matins, the Hymns *Ave Maris Stella* and *Placare Christe*, or even such ordinary instances as the *Alleluia* for a Martyr Pontiff, he must be either less musical or more prejudiced than one has a right to expect. We can no more regard the old Gregorian melodies as barbaric because of their remoteness than we can apply the term barbaric to Gothic architecture or other contemporary forms of art. However much Plain Chant may differ from modern music, a study of it will soon reveal the fact that it is not the tuneless, formless thing which our glib writer of the cheap musical history would have us believe. It has both a rhythmic and a melodic form of its own, perfectly intelligible to the conscientious student. The true musician, therefore, will always remember that whatever the developments of modern music, Plain Chant was at one time a living art, and is worthy of the reverence due to any art which has at one time had the power to move the hearts of men.

CHAPTER V

POLYPHONY

LIKE all other periods of art, the polyphonic period cannot be marked off by any sharp dividing lines from the ones which preceded and followed it. As early as the twelfth century, when Plain Chant was still more or less alive, we find crude attempts at the combination of melodies, and in the thirteenth century, when Plainsong was still holding its official place, we have the marvellous canon "Summer is icumen in." Such a perfect example as this cannot be regarded as an isolated effort even though other contemporary specimens have not come down to us.

It is not my intention here to reiterate the elementary facts respecting Polyphony which can be found in any ordinary text-book, but to call attention to its beginning, to its general character, and to its special fitness for the services of the Church. Like all other arts, it was in its inception entirely empirical. We are all familiar at the present day with the individual who can never hear a piece of unison singing without attempting to accompany it with an extemporaneous part of his own. Those who have had the misfortune to sit in church next to a person addicted to the practice of "singing seconds" will understand what I mean. It was in this way that we had the beginnings of Polyphony. Voices more or less skilled were given to adding extemporaneous melodies to the one sung in church by the main body; the quality of these extemporisations varied with the capacity of the singer. The practice grew

more and more general, but since the art of music has always been ahead of its theory, it was a considerable time before any attempt was made to commit these additional parts to writing. At first, of course, they were crude enough, but gradually, from the time of the Englishman Dunstable onwards, they took more definite shape, till their final development was reached in the perfect art of Palestrina, Vittoria, and our English William Byrd. It is hardly necessary to point out the essential difference between Polyphony and modern music. First of all, the characteristic of modern music is the emotional effect produced by struck discords and their ultimate resolution. Polyphony, to put it simply, is a combination of two or more melodies which flow side by side, and produce recurring climaxes by the impact of beautiful chords at intervals. In other words, modern music is perpendicular, while polyphonic music has to be considered horizontally. In Polyphony each part is a melody in itself—hence its appearance of formlessness to modern ears accustomed to hear only “the tune on the top.” It is unnecessary here to go further into technical details beyond stating the well-known fact that harmony, as we now understand the term, had not then been invented, that the music was entirely written in one or other of the old Church modes, that only common chords and their inversions were used, that there were no bars as in modern music, and that, on the whole, there was greater individual freedom of the parts than in more modern times. In fact, each voice had an equal share in the united chorus of song and praise. It is this continuous flow of the individual parts now rising, now falling, interweaving in ceaseless movement, that gives to polyphonic music that sonorous strength which has never been equalled in modern times. It brought out the voice to its fullest capacity, whereas nowadays in choral music the voice is too often treated in the manner of orchestral instruments and made to

sing unvocal passages. It must be remembered that however much the principle has been modified in practice, Church music is, in theory, entirely vocal—a mere glance at its history will show that all the Church's musical legislation has been on this basis, and that where other instruments, from the organ onwards, have been introduced they have always been spoken of as "permitted."

The special characteristics of polyphonic music have been nowhere so admirably appreciated and set forth as in the writings of Sir Hubert Parry. The young choir-master will find them lucid and helpful. Although the writer disclaims any intention of giving an exhaustive treatise on Polyphony in this book, he would note one striking fact connected with it which seems to have gone unnoticed by writers on the subject.

It is hardly necessary to point out that classic Polyphony reached its zenith at the time of the Renaissance—when the New Learning flooded Europe, and opened up again the glories of Ancient Greece. Mediævalism may then be said to have come to an end. There was a complete break with the past in every department of art save that of music. In attempting to copy ancient Greece, men exploited the rococo in architecture; and voluptuous sculptures were also part of the same attempt to go back to the perfect art of the old Greek figures. The Latin Office Hymns were recast in more or less classical form, which stood out in contrast to the strong and direct (if less flowing) periods of St. Bernard and the older hymn writers. Rugged force was replaced by elegance of style; the angular stained-glass saints were replaced by others, giving evidence of a study of the human form, but lacking the lofty aloofness of their Greek models; the carved figures in niche and on monument gave way to sculptures more anatomically correct, and at the same time more human and earthly and more intimately

personal. This was not the case with music. The other arts had become more human and less spiritual; classic Polyphony had not broken with the past, but was a logical and natural development of the ancient Plainsong. It harked back to no pagan models, but was in itself a pouring out of the spirit of the Church in a form which was entirely the Church's own. Whatever new forms music subsequently took were developed outside, and were entirely secular in character.

CHAPTER VI

MODERN MUSIC

JUST as Plainsong overlapped classic Polyphony, so Polyphony overlapped modern music in its earlier stages. Side by side with Monteverde and Carissimi—availing themselves freely of the newer conceptions of tonality—we have writers like Casini obstinately adhering to the old forms ; and even later, such musicians as Lotti wrote with equal success in both styles, modifying each as occasion demanded. Whereas before, as I have shown, all the great composers had been primarily Church musicians, making occasional excursions into the region of secular work, this secular work being necessarily tinged with ecclesiasticism and ecclesiastical traditions, we now have an increasing school of composers mainly occupied with secular work, and with whom the production of music for the Church filled only a portion of their artistic career. Just as it was true that musicians living in an entirely ecclesiastical atmosphere would not have any great measure of success in their secular work, so it is true that musicians whose pursuits were mainly secular could not hope to preserve the ecclesiastical atmosphere in their compositions for the Church. The more individualistic their modes of expression, the less the trace of that serene aloofness which characterised the Church music of those to whom it was a life's work, and not an incident in their career. Even in the "transition period" this became very marked. To take Pergolesi's *Stabat Mater* as an example: side by side with numbers of real dignity, such as

the duets *Stabat Mater* and *Fac ut ardeat*, and solos of haunting pathos like *Vidit suum*, we find *Inflammatum et accensum* brimming over with the secularity of the eighteenth century, and from which the grave and serious ecclesiastical note is entirely absent, and in which the style is practically identical with the graceful numbers of Pergolesi's opera, *La Serva Padrona*. From Rome, with its more or less severe traditions, the centre of gravity was shifting to the courts of various European grand dukes, prince-bishops and nobles, whose ecclesiastical establishments were maintained in the same spirit as their opera houses, and where their stud of composers and performers was occupied in providing for both, music which exhibited no appreciable difference in style. Thus was the new tradition of Mass music developed, and its culmination was reached in the Masses of the Viennese school—beautiful in musical design, but secular in character, and reflecting entirely the pagan spirit of the eighteenth century. This point need not be laboured, and one illustration will suffice.

Let us imagine (if such a thing were possible) a person of the present day ignorant alike of the Masses and operas of Mozart. Let him hear an item from each with full chorus and orchestra, and he would be a bold man who could affirm his capacity to distinguish one from the other. It was during this period that liberties with the sacred text began to be as numerous, if not as flagrant, as those of mediæval times, which resulted in the censures of the Council of Trent. Haydn's notorious "Hunting Mass" is a case in point.

With regard to later compositions for the Church, it is necessary to bear in mind what a complete and fascinating subject for musical treatment the Mass is to the most secular mind, consequently all great composers down to the present time continued to set it, bringing to their music all the increasing elaborateness of modern

technique. In fact, their treatment of the subject was entirely symphonic. Musical expression and musical completeness had become the primary objects. In vain do we look for the ecclesiastical spirit, that thing so subtle in itself and so difficult of definition, but so real to the artist who has ears to hear and a soul to feel.

When the Divine Office was a part of the daily life of the people, and the ceremonies of the Church were not regarded as something merely to be attended once a week during the cessation of ordinary business, music naturally fell into its proper place as an adjunct to divine worship. It is immaterial whether we attribute the decline of this state of things to irreligious tendencies or the pressure of secular affairs; the fact remains the same that nowadays our Sunday music tends to dominate the religious function, while the ceremony at the Altar, in practice, if not in theory, is in the mind of the average person relegated to the second place. This unsatisfactory state of affairs was recognised forty years ago in Germany, and the formation of a society (the Cœcilianverein), pledged to the exclusive use of liturgical music, was the result. To the President of that Society (Dr. Haberl) we owe the excellent and much-quoted book, *Magister Choralis*, containing, as it does, the best presentment of the principles and practice of Gregorian Chant as it was understood at that time. It has been superseded by Plain Chant manuals which are the result of more recent research, but it still remains a valuable book for choirmasters, and all honour is due to its author for his pioneer work at a time when the Gregorian music was but little esteemed and little practised. Dr. Haberl and his many able coadjutors have edited for the Cecilian Society most of the greater works of Palestrina, Vittoria, and the rest of the Polyphonic School. The Society has also called into being an enormous quantity of Mass and other music for the use of all classes of choirs.

The claims of modern music have in this way been frankly recognised by the Society, and their earnestness and zeal deserve nothing but praise; but what of the result? It is sad to have to record the fact, but the most generous critic of the Society is bound to state that quality seems to have been sacrificed to quantity; and the writer regrets to say that from a musical point of view at least two-thirds of the compositions in the Cecilian Catalogue are valueless. No aggregation of composers writing in one style can form a "school." A school postulates the existence of masters and master-works, and for both we look in vain in the dull, uninspired music of what is commonly called the "Cecilian School." The best Cecilian compositions will be found in the list at the end of this volume, but of the rest, the most that can be said is that they are cheap, easy to sing, and that they do not break the liturgical laws of the Church.

It would seem as though religious music were in a bad way at present all the world over, for do we not hear on every hand complaints of the insipidity of modern Anglican music? But the pity of it is for Catholics that if present-day Anglican music is as uninspired as the Cecilian, it is at least written by "men who know." In other words, it is by composers who have passed through a fairly complete training in harmony and counterpoint. Evidence of this training is not forthcoming in too many of the compositions by Cecilian writers.

It is unfortunate for English Catholics—who have been singing unliturgical music for so long—that when they now wish to conform to the Church's laws, they have to fall back on this dreary "Cecilian" music because it is practically the one form of modern music available where the needs of *small* choirs are considered. Anglican musicians of repute have found it worth while to produce modern music suited to the average parochial

choir, but such Catholic composers in this country as are able to write music which shall be both easy and scholarly have found a very small market for their wares. Our choirs have been content to "rub along" year in and year out with a repertoire of some half dozen masses of Gounod and the Viennese School, and publishers would barely look at liturgical compositions (however meritorious) by modern Englishmen. Things are mending, however; with greater demand for modern liturgical music, publishers are at last making efforts to provide the supply. Once publication becomes a possibility, I have reasons for believing that talent will appear from unexpected quarters. Even as things are, the scholarly and devotional compositions of Dr. Tozer, William Sewell, and Dr. Smith of Dublin are surely worthy of attention rather than bald music made abroad. Of course I except from this designation such good music as that of Vincent Goller, Edgar Tinel and Ludwig Ebner, but paying due honour to contemporary foreign works, ought not to be any reason for not fostering and encouraging our native product.

CHAPTER VII

THE LITURGICAL OFFICES

THE Divine Office of the Catholic Church is the growth of twenty centuries. Our primitive forefathers in the faith met together for the celebration of the Eucharist, and they solaced their souls sometimes with the exuberance of prophetic speech, sometimes with psalms and hymns and spiritual songs, making melody in their hearts.

But just as from the primitive confession of faith of which we have traces in the Acts of the Apostles were developed the elaborate and precise definitions of the Councils and the whole elaborate edifice of the Catholic Faith, so from these primitive devotions has been developed the complicated structure of the Divine Office. The Office is, as it were, the primitive prayer meeting reduced to order and symmetry. The original ardour and exuberance may still remain among the faithful, and the passing age ever finds for it fresh outlets. The Office that has been evolved in the course of ages by pious minds meditating upon the Christian mysteries, and illustrating them (sometimes in the most unexpected way) by excerpts from the sacred books of the Jews, has been taken possession of by the Church in her corporate capacity. She puts it into the mouth of her priests day by day throughout the wide world; the vaultings of her cathedrals ring with it through the annual cycle of her feasts and fasts. Anything that might savour of unreality in it, were it but the voice of the individual speaking for the individual soul, is sweet

and happily found when it is the mother Church that speaks for her children—the Spouse that speaks to her Lord.

The Office in its fully developed form consists of seven “hours.” In conventual houses and in cathedral establishments these are apportioned throughout the day as follows:

(1) MATINS.—This office is properly sung at midnight, and consists normally of nine psalms, alternating in groups of three with nine lessons, also in groups of three. The psalms are severally adorned with antiphons, each group of lessons is introduced by an Absolution, and each individual lesson follows a Benediction except in Matins of the Dead, and of the last three days of Holy Week.

A Responsory follows every lesson. With the same exceptions the Office, as a whole, is headed with the psalm *Venite exsultemus Domino*, with its recurrent invitatory and a hymn proper to the feast; it closes on festive days with the hymn *Te Deum laudamus*, following the ninth lesson instead of a Responsory.

The office of LAUDS is usually combined with Matins. It is built up on the same plan as Vespers, to be presently described, but in place of *Magnificat* is sung *Benedictus Dominus Deus Israel*, the hymn of Zacharias, father of the Precursor. After Lauds, and whenever the clergy leave choir upon the completion of an office, is said or sung one of the antiphons of Our Lady according to season, to be found in the Breviary or the *Horæ Diurnæ* at the end of Compline.

The first Mass of Christmas Day is celebrated between Matins and Lauds. The second after Prime at dawn.

PRIME is the first of the “day hours.” At this “hour” is read from the Martyrology a list of those who in various ages and lands have on that day sealed their testimony with their blood.

This is immediately followed by TERCE, the office of the third hour. When a bishop in his own cathedral pontificates at the Mass of the Feast (if a Semi-double or greater feast) this office should be sung. If he pontificates on a Feria, Simple, or for a Votive Mass, then None is sung instead. Its construction is simple. After the Lord's Prayer and *Ave Maria* said secretly comes the *Deus in adjutorium*, which is followed by the hymn in which the descent of the Holy Ghost at the third hour of the day is commemorated. On one feast in the year Terce rises in dignity. That is naturally on the feast of Pentecost; and on that feast, and throughout the Octave, in place of the usual office hymn, is sung the hymn *Veni, Creator Spiritus*, as at Vespers.

SEXT and NONE, like Terce, are composed, as to their main body, of portions of Psalm cxviii. They open with *Pater noster*, *Ave Maria* (secretly), *Deus in adjutorium*, and hymn. In the hymn at Sext, the sixth hour from sunrise, the Church prays in the midst of noonday heat for the extinction of the flames of strife; in the hymn for None, the ninth hour from sunrise, she prays for light at eventide—the prize of a holy death. These three offices are closed with the collect for the day or the feast.

The PRINCIPAL MASS as a rule follows the office of Terce. On Ferias outside Advent and Lent, Mass follows Sext. On Ember days and Vigils it follows None, excepting the Vigil of Epiphany, when it follows Terce; and the Vigil of the Ascension, when it follows Sext.

In most churches High Mass (*missa sollemnis*) is sung only on Sundays; in a few it is sung also upon the greatest feasts, doubles of the first class, patronal festivals and the like. From the point of view of the choirmaster, there is very little difference throughout the year.

On Sundays the Mass is preceded by the *Asperges* or the *Vidi aquam*, according to the season. The *Gloria Patri* is omitted in Passiontide. The antiphon should always be repeated after the psalm *Miserere*; but in small churches, where this might involve some considerable delay to the ministers, it is permissible merely to recite it through music. Of course, this is impossible when the organ is not allowed to accompany—in Lent and Advent, except *Lætare* and *Gaudete* Sundays.

The Introit is intoned as the priest begins *In nomine Patris* at the foot of the altar, and should be repeated after the *Gloria Patri*, or, in Passiontide, after the psalm.

The *Kyrie eleison* follows immediately, and upon its conclusion—except in Advent and Lent, in Ferial Masses throughout the year, and in Masses for the Dead—also on all days when purple vestments are worn, or when *Benedicamus Domino* is sung instead of *Ite missa est*—the priest then intones the *Gloria in excelsis Deo*; after reciting which to the end, he sits down until the singers have finished.

At the end of the Epistle, the choir sings the Gradual and Alleluia, or Tract, or the fourfold Alleluia in Paschal-tide. If there is also a sequence—as at Easter, Pentecost, Corpus Christi, and the feast of the Seven Dolours—the singers should be warned that the final *Alleluia* follows the *Amen*. The great length of some of the Graduals and Tracts makes it reasonable to monotone a portion or to sing it to a simple chant.

The *Credo* is sung on every Sunday throughout the year, whether the office is of the Sunday or of a saint. It is also sung :—

- (1) On all feasts of Our Lord.
- (2) On all feasts of Our Lady.
- (3) On the feast of All Saints.

- (4) On feasts of Apostles and Evangelists.
- (5) On feasts of Angels and Archangels.
- (6) On feasts of Doctors.
- (7) On feasts of Dedication of Altars.
- (8) On feasts of Dedication of Churches.
- (9) On Titular feasts of Churches.
- (10) On feasts of the Patron of a Kingdom, Town, or Place.
- (11) On feasts of Relics in those churches which possess "*insignis reliquia*."
- (12) On the patronal feasts of Religious Orders *held in their own churches*.
- (13) During the Octave of such of the above feasts as have octaves.

The *Offertorium* must always be sung, but it may be followed by a motet appropriate to the season or to the feast. This should not be long enough to hold the celebrant at the end of the "secret." As the number of "secret prayers" varies (being the same as that of the collects and of the post-communions), sometimes being as great as five, sometimes only one, it is advisable to take it into consideration in choosing the motet for the offertory.

The Preface is followed by the *Sanctus*. It is worthy to be noted that Pius X., in the same document in which he warns those responsible for the musical portion of divine service that the music must not be so disproportioned to the liturgy as to cause any interruption to the rite proceeding at the altar, seems to approve of the *Sanctus* being prolonged beyond the time barely necessary for the recitation of the introductory part of the Canon. Such a *Sanctus* gives the priest an opportunity for a more deliberate approach to the central mystery, and for a more devout *memento* of the living for whom he desires to pray.

The *Cæremoniale Episcoporum* directs the organ to be

played softly during the consecration and elevation of the Host and Chalice.

Immediately after the elevation of the chalice the *Benedictus qui venit in nomine Domini* is sung; and this should be concluded by the time the priest is ready to sing the *Pater noster*. If time permits, a motet to the Blessed Sacrament may follow the *Benedictus*. The words must be taken from the Liturgy. After the "little elevation," and the salutation *Pax Domini sit semper vobiscum* and its response, the *Agnus Dei* is sung. This should not extend beyond the priest's communion. When he takes the first ablution the signal is given for the verse called the Communion. This verse should never be omitted, as it is unfortunately the corrupt custom to omit it in many churches which in other respects are tolerably faithful to the rubrics.

The melody of *Ite missa est* or *Benedicamus Domino* varies with the season and the dignity of the feast. It is worth while from time to time to rehearse the music for both.

It is customary on Sundays during the reading of the last Gospel to sing the verse and response *Domine salvum fac regem*. It is difficult to find any good reason why this should not be sung with a simple inflection after the Gospel, and immediately before the recitation of the prayer for the King's Majesty. Where the custom holds of singing it to a more or less elaborate setting, care should at least be taken that the musical setting should be grave and dignified. It is to be noted that the English *Ritus* makes no mention of *Gloria Patri* with which it is the custom in some places to follow it.

The office of VESPERS is the best known of all the offices. There was a time, during the last century, when even in this country it was sung in every Catholic Church of any standing—when even the unlettered were familiar with it, as in many parts of the Continent they

are to-day. It is greatly to be hoped that before long this various and beautiful devotion will be restored to its place in the affections of English Catholics.

It is preceded (after the prayer *Aperi Domine* said secretly before the altar on entering choir) by the *Pater noster* and *Ave Maria*, also said secretly. It opens with *Deus in adjutorium meum intende*, and at the conclusion of the *Alleluia* (or *Laus tibi Domine* according to the season) the Officiant precepts the first antiphon. This, as well as the remaining antiphons preceeded by the clergy in choir in due order, is pre-intoned *sotto voce* by one of the cantors. The choir then continues and concludes the antiphon, and the cantors sing the first verse of the psalm. The rest of the psalm is sung antiphonally, and after the *Gloria Patri* the antiphon is either repeated by all the voices, or "supplied" on the organ in accordance with the directions in the *Cæremoniale Episcoporum*. (See p. 24, par. 6.) The remaining four psalms with their antiphons are sung in like manner. On Sundays "through the year," and on feasts which are of Semi-double rank only, the antiphons are sung before the psalm only as far as the double bar or asterisk; they are repeated after the psalm in full.

The fifth psalm is followed by the "little chapter," to which the choir responds *Deo gratias*. Then follows the hymn, which is pre-intoned by a cantor and preceeded by the Officiant. It is to be noted that the alternate verses of the hymn may be "supplied" on the organ. (See Chap. I., p. 24.) The cantors sing the "verse" after the hymn, and the Officiant, when the Antiphon to *Magnificat* has been pre-intoned by a cantor, precepts it himself and then sits down. At its conclusion the *Magnificat* is intoned. The choir continues to sing the verses as far as *Sicut locutus est*. Here, if the censuring is not completed, a pause is made, during which the organ is played. If no organ is allowed, the choir begins again from the verse *Et exsultavit*. Or the choir may repeat

from any verse except the first one, as is done in the Lateran Basilica on similar occasions. When the censuring is finished, the choir sings *Gloria Patri*, and the antiphon is repeated or "supplied" on the organ.

The Officiant sings *Dominus vobiscum* and the collect for the day, with the full conclusion. If any commemorations follow, he concludes the prayer only of the last. The choir thus responds *Amen* to the first and last collects, be it noted.

After the *Fidelium animæ*, if Compline does not follow, the Officiant, having said the *Pater noster* secretly, sings *Dominus det nobis suam pacem*, and the choir responds *Et vitam æternam. Amen*. Then follows the Antiphon B.V.M. assigned to the season.

When a Bishop pontificates at Vespers, he gives, after the *Benedicamus Domino* and its response, his blessing in the usual form,¹ in which case the "*Fidelium animæ*" is not said, and the Antiphon B.V.M. does not follow.

The office of COMPLINE is the night-prayer of the Church. It is unchangeable, except for the Octave of Easter and for the Alleluias of Paschal-tide, throughout the year; also "Preces" are added on all Semi-doubles, Simples, and Ferias which do not fall within the Octave. Also in the doxologies to the hymn *Te lucis ante terminum*. They are as follows:—

From Christmas to Epiphany, Corpus Christi and its Octave, and whenever there is office of Our Lady—

*Jesu tibi sit gloria,
Qui natus es de Virgine,
Cum Patre et almo Spiritu,
In sempiterna sæcula.*

On Epiphany and its Octave—

*Jesu tibi sit gloria,
Qui apparuisti gentibus
Cum Patre et almo, etc.*

¹ See "Pontifical Vespers," page 128.

From Low Sunday to Ascension, also Pentecost and its Octave—

*Deo Patri sit gloria,
Et Filio qui a mortuis
Surrexit, ac Paraclito,
In sæculorum sæcula.*

Transfiguration—

*Jesu tibi sit gloria,
Qui te revelas parvulis,
Cum Patre et almo, etc.*

In the Octave of those feasts that have a proper conclusion, on any feast that may happen during that Octave (even though there were no commemoration of the Octave), the doxology of the Octave would have to be sung; and also whenever in Vespers and Compline of a feast that has a proper doxology, if there is a commemoration of Our Lord or of Our Lady, *their* doxology must be sung.

When two feasts concur (of, say, Our Lord and Our Lady) that have a proper doxology, the doxology shall be that of the feast which has complete Vespers.

By decree of 20th June, 1899 [4036] the doxology of the *Veni Creator* is invariable, viz.:

*Deo Patri sit gloria,
Et Filio qui a mortuis
Surrexit, ac Paraclito,
In sæculorum sæcula.*

In the feast of the Expectation of Our Lady, the doxology is—

*Virtus, honor, laus, gloria,
Deo Patri cum Filio,
Sancto simul Paraclito,
In sæculorum sæcula,*

as in Advent. Compline may therefore be perfectly rendered by even a village choir. Its characteristic feature is the song of Simeon, *Nunc dimittis*, "Lord, now lettest Thou Thy servant depart in peace." It is

followed by the Antiphon B.V.M., assigned to the season and closes (as the offices of Matins and Prime begin) with the *Pater, Ave*, and Apostles' Creed (in secret).

Three strands are spun together into the course of the Church's year.

First, there is the weekly division of the Psalter into seven daily portions, which is the basis of the Office. And closely associated with this is found a division of the Scriptures into daily portions, to be read throughout the year.

The second strand is the succession of festivals under the general heading *De Tempore*. These lead up (a) to Christmas, and (b) to Easter, or are its sequel, and therefore are movable from year to year within the limits of nearly four weeks.

Thirdly, we have in the Calendar of the Saints a series of feasts appropriated severally to particular days of the calendar month.

These feasts vary in dignity and precedence. In ascending order they rank as Simple, Semi-double, Double (*minus*), Greater Double (*majus*), Doubles of the 2nd class, Doubles of the 1st class. Some of these latter have Octaves, the days within which are of Semi-double rank, the Octave day itself being a double.

Feasts *De Tempore* are similarly distinguished, and the Octaves to some of them are privileged; that is, no feast is allowed to supersede any of their eight days. The Sundays, too, of the 1st and 2nd class are governed by laws of their own.

A further complication exists in the fact that every feast above the rank of Simple (and Simples are practically always superseded) has both "first" and "second" Vespers. That is to say, the Vespers of the preceding day, and of the day itself, are "of" the feast in question.

It is clear that a great many incompatible claims must arise, and these are settled in various ways: (1) a

feast is transferred to the first free day; or (2) Vespers is divided, half being devoted to the preceding feast and half to that which follows; or (3) the feast of less dignity is merely commemorated; or (4) the feast of less dignity is dropped.

Which course is to be pursued, in what circumstances, may be learnt from the General Rubrics of the Breviary, and from the tables *De festis concurrentibus* and *De festis occurrentibus*. But the task is one of some complexity, and as a matter of practical convenience, it is done once for all each year in the *Ordo Recitandi Officii Divini Sacrique Peragendi*.

This *Ordo* looks, at first sight, unintelligible, but with a little patience it is not difficult to understand. At Westminster Cathedral the task of making out the order of Vespers is committed to the younger choristers in turn. It is in Latin, of course; and because the same phrases occur perpetually, it is highly contracted. Let us take an example. Here is a simple one from the *Ordo* of 1905:

DOM IN SEPTUAG (2 cl). De Dom, sem; in L §, in M 2 or *A cunctis*, 3 or ad lib. In V §.

Written long-hand this means:

Dominica in Septuagesima (2 classis). De Dominica, [officium] semiduplex; in Laudibus commemorationes communes; in Missa secunda oratio *A cunctis*; tertia oratio ad libitum. In Vesperis commemorationes communes.

Or, in English:

Septuagesima Sunday (Sunday of the second class). Office of the Sunday, semi-double. In Lauds the Common Commemorations. In the Mass the second collect *A cunctis*, the third collect at choice. In Vespers the Common Commemorations.

Nothing here needs to be explained except the phrase "Common Commemorations." These are of Our Lady, St. Joseph, etc., as found at the end of the Saturday Vespers in the *Vesperale Romanum*.

Here is one that is rather more complicated. Under October 21, Saturday, we have :

SS Ursulæ et Soc VV MM, dup maj (Suppl Angl); ll 1 n *De Virginibus*, 9 l (de duabus) et com S in L et M. In V com seq, S Joannis Cantii C (assign ex 20 hujus) et Dom 19 (ant *Exaudiat*) *.

Which in long-hand reads :

Sanctarum Ursulæ et Sociarum Virginum et Martyrum, duplex majus (Supplementum pro Anglia); lectiones primi nocturni *De virginibus*, nona lectio (de duabus lectionibus) et commemoratio Sancti in Laudibus et Missa. In Vesperis commemoratio sequentis, Sancti Joannis Cantii Confessoris (assignati ex 20 hujus mensis) et Dominicæ 19 [post Pentecosten] (antiphona *Exaudiat*) finis hymnorum proprius.

Or, in English :

Of Saints Ursula and her Companions, Virgins and Martyrs, greater double (Supplement for England); lessons of the first nocturn *De Virginibus*, ninth lesson (two read as one) and commemoration of the Saint [named in Vespers of the previous day] in Lauds and Mass. In Vespers commemoration of the following (Patronage of Our Lady, named for the following day), and St. John Cantius, Confessor (transferred from the twentieth of this month), and of the 19th Sunday after Pentecost (antiphon *Exaudiat*). There is a proper ending for all hymns of the common metre.

The signification of the asterisk is explained, together with that of other arbitrary signs, in the front of the *Ordo*. As will be seen in the example given above, it refers to a "proper" final stanza for the compline hymn *Te lucis ante terminum*, and for all office hymns of the same metre.

A constantly recurring phrase is "*a cap. seq. com. præc.*" ("*a capitulo sequentis, commemoratio præcedentis*"). This occurs when two offices of equal rank concur; that is when one follows the other immediately, so that the

second vespers of the preceding coincide with the first vespers of the following. In this case the office is divided at the chapter; and, after the collect of the "following", the "preceding" is commemorated in the usual way, *i.e.*, the antiphon that should have been joined to its *Magnificat* is sung, together with the versicle belonging to its hymn and the proper prayer.

CHAPTER VIII

THE PRESENT STATE OF MUSIC IN OUR CHURCHES

A POPULAR belief amongst Protestants, and one which dies hard, credits us with unvaryingly fine performances of fine music in our churches. We are not concerned just at present with popular fictions; we want to deal with facts; and the particular fact staring us in the face at this moment is that our Church music is in anything but a satisfactory condition. Musical and liturgical abuses are plentiful enough in our choirs, but let us not waste time by pointing the finger of scorn at them. Destructive criticism is fatally easy, and never achieves any good result. One has only to study our Catholic newspapers during any of those sporadic outbreaks of correspondence on the everlasting "Church Music Question," to realise this. The only point of agreement in these heated discussions would appear to be that abuses do exist, and that some reform is necessary. Let us therefore start from that postulate; let us further assume that it is our bounden duty to offer Almighty God, for the services of His sanctuary, only of our best—whether it be music, painting, sculpture, or architecture—and that it is nothing short of sacrilege—when the best is within our reach—to offer Him of our second best, to say nothing of our downright worst, as is, alas! sometimes the case. We can then deal practically with the question, and consider how reform is to be brought about, and what our share in it is to be.

Roughly speaking, the defects in our music group

themselves into two divisions: (1) bad music; (2) bad performances.

Let us deal with bad performances first. One of the most fruitful causes of them, and one which oftenest brings despair to the earnest choirmaster, is the reluctance of our singers to give an adequate amount of time to practice. With the self-satisfaction begotten of ignorance, they think it beneath their dignity, and a reflection on their musical capacity, to be asked to give further practice to a piece of music after they consider that they "know it." How far they really are from "knowing it," is best told by the long-suffering congregation condemned to listen to them on Sundays. This fatal complacency amongst our singers lies like a blight over the whole of our Church music. Anxious to shine in "grand" performances, they despise the only means by which grand performances become possible, viz., regular and systematic practice. And the more incompetent the choir, the more unnecessary do its members consider rehearsals to be. A second cause of bad performances is lack of proper vocal training, and this more especially as regards the boys. For ecclesiastical purposes, there is nothing to equal the pure, passionless quality of the boy's voice. It is one of the most delicate and responsive of instruments, and the training and handling of it is an art in itself, yet how many choirmasters realise this? How many have given to this art any degree of study, or even moderate attention? One has sometimes attended Mass at churches where a reverently conducted male-voice choir had replaced the former "West-end" mixed one; where the music was carefully chosen and liturgical in character; where the Proper of the Mass was sung throughout; where the organ was unobtrusively and tastefully played; where, in fact, it was obvious that no effort was spared to make the music worthy of the great occasion. And yet with all this, the general effect was excruciating, owing to

the singing of the boys, whose untrained voices and coarse chest notes quite neutralised the perfection of everything else. It was saddening to see this perfection so very near, and yet so very far off, and all for want of a little elementary knowledge of voice-production and choral effect.

And these reflections naturally bring one to another cause of indifferent performances, viz., the lack of a proper tradition as to ecclesiastical style. This springs from two causes: (1) The isolation of our choirs, and (2) absence of any recognised model for imitation. In these respects, Anglicans are more fortunate than we. In their cathedrals they have a definite tradition, and—what is more important—the traditional cathedral service receives universal *recognition* as a model. Moreover, in their diocesan choral meetings is found an antidote for that baneful isolation so fatal to parochial choirs. On these occasions, choirs and choirmasters can meet and exchange ideas; good feeling between fellow-workers is engendered; jealousies and prejudices are softened, if not altogether broken down; and—most important of all—an opportunity is afforded of hearing the cathedral choir sing, and of gaining in this way some idea of the standard of perfection to be aimed at. I am convinced that the time is ripe for some such movement amongst us.¹

With some such system in operation amongst us, and with some diocesan model to imitate, a fourth cause of bad performances would be mitigated, if not altogether removed. I allude to the utterly unsuitable music affected by too many of our singers. It would be ludicrous, were it not so tragic, to see the light-hearted way in which some of our little mission choirs will attack heavy and difficult Masses that would tax the

¹ Since writing the above, three such diocesan choir associations have been inaugurated (in the dioceses of Birmingham, Westminster, and Salford), with highly satisfactory results.

resources of a highly-trained body. The writer once played at a church where the choir consisted of three piping boys, two raucous basses, one fair tenor, and no alto. On this occasion it needed all his persuasiveness to prevent their attacking Gounod's *Messe Solennelle*. We compromised matters by doing, Mozart No. 1—*minus the alto!* A little more education, and a few more opportunities of hearing better choirs, would have shown these good people the ridiculousness of their attempt; and it is precisely this education which it is our duty to bring within the reach of such well-meaning but misguided choristers as those alluded to. They must be taught (by examples of better things) that it is folly to attempt music beyond their powers, and that it is a mistake to despise all but difficult compositions. Some of the sublimest music ever written is simplicity itself. I need only mention Palestrina's *Improperia* and Mozart's *Ave verum* as instances of this.

Lastly, our performances are often marred by what I may term the tyranny of the organ, although this defect is by no means peculiar to Catholic churches. The tendency nowadays is towards larger and larger instruments, with a corresponding abundance of "fancy" stops. With the increase of mechanical appliances, the number of "orchestral imitations" and cheap effects to be obtained by purely mechanical means increases too. This is a fatal temptation, especially to inexperienced amateurs, and under its demoralising influence our English organists are losing more and more that breadth of style and artistic self-restraint which formerly characterised them. This demoralisation extends to the singers too, since a blatant accompaniment is bound to make a choir shriek, if it is to be heard at all, and in the process, such a thing as pure vocal tone is impossible. Even if beauty of tone is aimed at, it is effectually drowned by

the tyrant organ. The function of the organ is to accompany the choir, not to lead it; to embellish the singing, not to smother it. In too many cases singers come to regard the organ as their prop and support, and even as their leader. This state of things implies an obtrusive organist or an incompetent choirmaster, and the remedy in either case is obvious.

Having dealt with bad performances, let us now consider bad music. It may be of two kinds:—

(1) Music which is artistically worthless and bad in itself.

(2) Music which is merely unsuitable for ecclesiastical use.

Of the first class, I need say little. It can only be banished when a sufficiently educated public refuses any longer to tolerate it. But in passing, I would say what cannot be said too often, that the creation of an educated public taste can only be achieved by individual efforts on the part of individual choirmasters. It is all very well to heap ridicule and contempt upon the efforts of less educated brethren, because they prefer Rossini to Bach, or Batiste to Beethoven, but what good does it all do? Whenever I read violent attacks upon, or scornful sneers at, those who perpetuate bad art in our churches, I always feel tempted to ask these severe amateur critics: "What, on the other hand, are *you* doing for good art beyond talking about it? Are you taking an active part in fostering better music, and if so, are your performances of it any better than the ones you deride? If they are, well and good; but even then, are you likely to win others over to your views by attack rather than by persuasion? I think not." And to brother choirmasters I would say: "Never despair if around you you see nothing but bad taste and bad art. Let your particular church, at least, be an object-lesson in all that is best in ecclesiastical music. Try to win over your less educated brethren, not by

controversy, but by showing them 'the more excellent way.' Let them come to look upon you as a fellow-worker on different lines, rather than as a scornful opponent or an uncompromising faddist. Be very tolerant of their deficiencies, their lack of taste, their indifference to what is excellent, and there is no saying how greatly you will further the cause you have so much at heart. In a word, let your motto be enthusiasm, but temper it with charity."

Let us now turn to that class of music which, although not bad in itself, is unsuited for public worship, either by its unecclesiastical character or its secular associations. The writer is aware that he now treads on dangerous ground. Opinions on this point vary so greatly, and personal feeling runs so high, that it is difficult to find any common ground on which opposing factions can meet. One party would only have Mozart and Weber, another would banish all music save Plain Chant. Some would demand the exclusive use of German Cecilian music, while others would bow in homage to Gounod, or perchance make a demigod of Rossini. Fads, fads everywhere, and an apparent absence of that "sweet reasonableness" which ought to be the guiding beacon-light of all artistic effort. How, amid all this strife of tongues, is the bewildered seeker after light to attain his heart's desire? He perhaps follows up a correspondence in *The Tablet* or *The Catholic Times*, and finds Mr. A. (whose judgment he respects) championing one school of composers, while Mr. B. (for whose judgment he has equal respect) would ban them and all their works. Small wonder if he says "when doctors disagree," etc., and falls helplessly back on the dictum that, after all, so long as there is no great violation of liturgical laws, the whole thing is only a matter of opinion. Now that is just what I wish to deny most emphatically. It is *not* a matter of opinion: it is a question of principles.

What, then, are these principles? Let us apply the touchstone of a few simple questions. To choirmasters I would say: (1) Does your composer's treatment of the words obey the rules laid down by the Sacred Congregation of Rites, or does he alter, omit, or unnecessarily repeat them? If he does the latter, you must reject his music, be it ever so good otherwise. (2) Do the various movements impede the progress of the service, and (in the case of a Mass) keep the priest waiting at the altar? If so, and the music will not admit of convenient "cuts," your duty is to reject it *en bloc*. (3) Is your music an adaptation from something with well-known secular associations? Good taste alone, to say nothing of ordinary reverence, would suggest its rejection. (4) Does the music demand greater vocal and instrumental resources than you have at your disposal? In that case, leave it alone. These are only a few of the practical considerations which ought to guide us. Now for one or two more searching tests: (5) Does the style of your music tend to produce in your singers an attitude of reverence, or does it foster a spirit of self-importance and a love of display? If it does the latter, be sure you are working on the wrong lines. (6) Does it so subordinate itself to the liturgy as to draw the thoughts of the worshipper towards the ritual acts in progress, rather than to itself, as something apart from or merely synchronous with them: does it enchain his attention to the detriment of his prayers, or does it assist his devotions? In the answer to this question, as well as to the previous two, there is room for considerable difference of opinion. In that case you have a triumphantly infallible rule for your guidance; it is this: *Give the Church the benefit of the doubt*. Do not bring into her services any music (no matter how much you may love it) if you have the faintest suspicion that it may produce any of the ill effects I have just named. There is abundance of music about whose liturgical and

devotional fitness there can be no possible doubt. Choose from that—let the music you thus provide be a perfect gift, not a doubtful offering. (7) Lastly, does your style of music tend to create (either in choir or congregation) a distaste for the authorised Plain Chant of the Church? Does it—worst of all—oust Plain Chant from your services altogether? Whether we like it or dislike it, we cannot get away from the fact that it is the Church's authorised song, and that where its rendering is possible, the omission of Introit, Gradual, etc., is indefensible. One often hears expressions of regret from the clergy that they never hear the Proper of the Mass from one year's end to another, because their choirs cannot or will not make a proper study of Plain Chant. In many churches Plain Chant is impossible for good and sufficient reasons, but surely that is no precedent for its non-performance by choirs capable of singing it. But after all, why should its adoption be made a matter of discipline? Is it really so dull and dry as some of our singers would have us believe? Have not the greatest composers gone to it for some of their finest inspirations? Were not all the old Masses and Motets founded on Plain Chant themes? Did not the musical abuses dealt with by the Council of Trent increase in proportion as composers forsook the Gregorian, and built up their Masses on secular tunes?

CHAPTER IX

PRONUNCIATION OF CHURCH LATIN

It is hardly necessary to say that although the pronunciation of Latin varies in different countries, the recognised method for *singing* purposes is the Italian. It is therefore the one followed in this chapter.

(1) Every syllable in Latin must be sounded.

(2) All sounds which do not appear in the subjoined list are pronounced as in English.

(3) The vowels are pronounced as follows:—

a = ah, as in father.

e = ay, as in pay

i = ee, as in meet.

o is pronounced with the even sound which Germans give to it, but as in the English word nor.

u = oo, as in cool.

The diphthongs æ and œ are pronounced ay, while au = ou as in mouse.

Ei is a diphthong only in the word *hei*: in all other cases, the letters are sounded separately, *e.g.*, de—inde.

Ui, in the words *cui* and *huic* is pronounced as a dissyllable: the common English pronunciation—*kye* and *hike*—must be avoided when singing these words.

(4) Consonants. The consonants which are not pronounced as in English, are as follows:—

c = the English k, except before e, i, æ, and œ, when it is pronounced ch, as in chance.

cc, or double c = tc before the above-mentioned vowels. Thus *ecce* = *etsche*.

ch always = k.

g is always hard except before e, i, and æ, when it is soft, as in the English word gentle.

gn=ny, e.g., *magnam* is pronounced *mah-nyahm*, and *Agnus* as *ah-nyoos*.

h is pronounced as in English, except in the words *mihi* and *nihil*, when it is pronounced as k.

j always=y.

sc=sh before e, i, æ, and œ; in all other cases it is pronounced as in English. Thus *suscepit*=*soo-shay-peet*, but *scabella*=*scah-bayl-lah*.

ti=tsi only when preceded and followed by a vowel. Thus *etiam*=*ay-tsee-ahm*, but *nativitas*=*nah-tee-vee-tahs*.

th is pronounced as t. Thus *catholicam*=*kah-toh-lee-kahm*.

x=ks.

xc=ksh before e, i, and y. Thus *excelsis*=*eckshell-cease*.

z only occurs in foreign words, and is pronounced as ds.

A very necessary and much disregarded rule must here be noted. In case of doubled consonants, *both* must be sounded. Thus *hosanna*=*ho-san-na*, and not *ho-sah-nah*, as we too often hear it, and *tollis*=*tol-lees*, and not *to-lees*.

CHAPTER X

FORMING A CHOIR

How to secure suitable material for an efficient choir is a problem perpetually present with clergy and choir-masters, and there is no more popular fallacy than the one which assumes that a good choir is "good" because it is fortunate enough to secure good voices, and that a bad choir is "bad" because it has been unfortunate enough only to secure poor voices. The real truth of the matter is, that the success or failure of a choir depends entirely upon how it is trained, and no matter how good the individual voices, or how willing the workers, the result will always be unsatisfactory for want of that cohesion and general discipline and restraint, which can only come from the hands of a competent choirmaster. In the case of men vocalists there is not much necessity for individual training on the part of the choirmaster. His duties are mostly confined to securing a good balance of tone from them in the aggregate. This is so much a matter of ordinary experience, that more need not be said about it here. But what of the boys? Here is the crux. I propose in this very brief chapter to touch upon the chief difficulties in connection with them.

"How shall we find new boys for our choir, and how shall we improve the material we at present possess?" is the cry from innumerable missions where the musical members of the congregation look with envy on their more fortunate neighbours who happen to possess a really good choir. One commonly hears such expressions

as this:—"What could we not do if we only had voices like those at St. ——!" and here comes in again the popular fallacy, that to secure good singing one must wait until good voices arrive upon the scene. The very opposite is the case. Good voices seldom arrive. The average boy's voice is just as ordinary as the average boy himself, and the beautiful voices which one sometimes hears in well-trained choirs are, it is safe to say, not the result of natural gifts, but of careful, assiduous, and scientific training. Given a fair voice and a good ear, *any boy* can be trained to sing well.

Every experienced choirmaster's work is founded on the following three axioms:—(1) Few boys have a really good natural voice. (2) No boy is able to control his voice and produce good tone without training. (3) Most boys have a good ear, and considerable imitative capacity. It is on the last of these axioms that the choirmaster must begin his work. In choosing a voice, he will be more guided by the promise which its owner shows, than its actual state at the time of trial. If a boy with an exceptionally fine voice appears, he will regard him as a heaven-sent gift for which he ought to be thankful, but he will never forget that his labours will have to be devoted entirely to the average boy—the boy, in fact, whose pride is rather in his lung power than in his capacity to emit beautiful sounds. In the first place, the writer has seldom found it so difficult, as is generally supposed, to secure adequate boy material. In nearly every parish there is a school from which the material can be drawn. Failing this, the choirmaster will have to draw upon the children of his congregation. It cannot be too often repeated that in neither case must he expect to find anything better than very ordinary voices of limited range. The following few hints on the selection of voices may be useful:—(1) Reject all boys who speak roughly, or sing coarsely. (2) Choose bright, intelligent-looking boys,

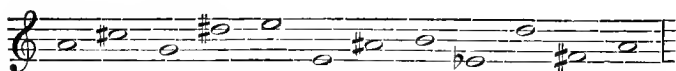
provided they have a good ear; they will much more readily respond to the choirmaster's efforts than boys who possess a voice and nothing more. Therefore—
(3) Reject dull, sulky, or scatter-brained boys, since it is hard to say which of the three has the most demoralising effect on his more willing companions.

A great orchestral conductor once said: "A band of 100 professionals is a good band; a band of 99 professionals and one amateur is a bad band." In like manner, one sulky boy will infect a whole choir to its detriment with his particular disease more easily than is generally supposed. The amount of time spent on one dull boy will keep a number of intelligent boys back quite sufficiently to make them lose heart in their work. One scatter-brained boy in a choir will infect the others with habits of carelessness to an extent out of all proportion to his personal influence.
(4) Choose boys between the ages of nine and eleven. Except in the case of exceptional physical development, the writer has seldom found it possible to make much headway with boys below nine, and the disadvantage of taking a boy above twelve is, that his voice will probably break when he is about fourteen, and his period of usefulness after his training is finished will be a brief one.

Let us now assume that out of the candidates presenting themselves for admission to a choir, those above named have been rejected. The choirmaster will then have a residuum possessing the following qualities of voice: (1) The full-lunged type; strong on the lower notes, but with a limited upper compass. (2) The light fluty type, which seldom possesses good lower notes, but whose upper register is pure and flexible. (3) The somewhat strident voice with a more or less complete range. (4) The weak voice with a fair compass, but devoid of ring or expression. A choirmaster must be prepared to accept and work upon all these

four types. His duties will be to test *first*, the tone, *second*, the range, *third*, the ear. Let the tests be few and simple ; the following are suggested :—

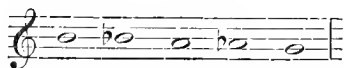
Strike a note on the pianoforte well within the range of all the qualities, say D (fourth treble line). Let the boy sing this to the sounds *Kaa* and *Koo* respectively, then see how far he can go upwards and downwards from it, noting the quality of tone which he produces in both cases. Then give him some ear tests, such as the following :



asking him to sound the notes immediately after they are struck on the pianoforte.

It is really surprising how the most difficult of intervals such as these can be followed with ease by the average boy. In some instances it will be found that either from nervousness or from having been unaccustomed to sing with an instrument he makes a poor show. In that case it would be well to sing the notes to him in falsetto and observe the result. The writer has in his choir some excellent trebles who, at their first trial, were unable to hit notes struck on the piano, but who followed readily and quickly the same notes when given by the human voice. A final and most necessary test ought to be made of the boy's capacity to sing semitones consecutively.

Play the following over to him several times slowly :



and ask him to sing them first with the piano, next without it. If he performs the first test with correct intonation, you have secured a good boy ; if he performs

the second successfully, you have secured a very good one.

We are now ready to begin the training of the successful candidates; and here it is not too much to say that success or failure depends entirely upon the choirmaster, and the choirmaster alone. A distinguished bandmaster once said, "The best bandsman that ever was born will *always* play as badly as ever you will let him." So with the choir boy. The most musical choir boy will *always* sing as badly as ever you will let him. It should be remembered that the first requisite in a choir is good tone, and that the first requisite in a good choirmaster is excessive vigilance in checking the slightest approach to bad tone. No amount of musical qualifications will compensate for neglect in this respect.

Now, as to the production of good tone:—For practical purposes there are only two registers in a boy's voice: the chest register, which is his natural voice; and the head register, which is falsetto. In the untrained boy the "break" between these two registers is very pronounced, and the object of training is to eliminate it and to secure a good even tone from top to bottom. A bad choir trainer will begin by developing a boy's lower notes and trying to increase his range upwards. This plan is almost always foredoomed to failure, since the chest register is forced upwards, and the higher the note required the greater difficulty does the boy experience in reaching it. The only way to secure even tone is to train the voices *downwards*, beginning on some high note which is within the range of all, say E (fourth treble space), and make them sing a scale downwards to the sound Koo. The sound Ah should not be used for vocal exercises until the boys have been sufficiently trained to be able to produce chest notes without coarseness. On Koo it is quite impossible to produce a chest note—hence its value for beginners. Care should be

taken, however, that the sound Koo is produced with a mouth sufficiently widely open to allow the insertion of the first three fingers between the teeth, and that the sound is produced well forward in the mouth and not forced through the nose.

CHAPTER XI

TRAINING A CHOIR

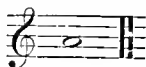
WE are now ready to commence a specimen practice. The first requisite is a room set apart for the Choir, which shall be free from invasion by any other parochial guilds or societies during practice hours. The boys should be placed in rows, each row on a higher level than the one in front of it. Suitable desks ought also to be provided on which to place the music while singing. The tiring habit of compelling boys to hold their music in their hands is to be strongly deprecated. Before anything else can be attempted, they must be taught to breathe properly, and it is not too much to say that without proper instruction in the control of the breath no satisfactory results can be achieved whatever. Boys must not be troubled, at first, with too many technical details or scientific definitions, but the construction of the organs of breathing ought to be explained to them, if possible by the use of such physiological charts as form part of the equipment of every elementary school.

It should be shown that the lungs are filled by the downward action of the diaphragm, and that although this is a "reflex" action it can, up to a certain point, be controlled by the will. But in plain language, they should be taught to "breathe from the stomach," and not to attempt inspiration and respiration by the raising and lowering of the shoulders. Do not worry them with definitions of "clavicular" or "lateral" breathing. If a boy understands what is meant by "breathing from the stomach" the other two will

follow in natural course. Make the boys first take a deep silent breath while you count four slowly—make them hold the breath while you count four again, and, finally, let them empty the lungs completely while you count another four. Be on the look-out for any raising of the shoulders in this process, and also for any appearance of strain while holding the breath. Test the result of this by making each boy in turn place his fingers lightly on his neighbour's chest and ribs, the thumb touching the bottom of the breast bone and the fingers extending sideways to the ribs. These breathing exercises can never be neglected, and the boys must be encouraged to practise them at home daily. It is astonishing what progress they will make in this way if the subject is made really interesting to them. No amount of discouragement should tempt the choirmaster to scamp this portion of his work—good breathing is the foundation of good singing, and to neglect it is to lay up for himself endless trouble in the future. It is like building a house upon sand.

The choirmaster may now commence actual singing. The only instrument used should be a pianoforte, either a "grand," or an "upright" sufficiently small to enable the player to see over the top of it. On no account should the organ be used for practice, since it only serves to cover up defects. Neither should either of those abominations, the harmonium or American organ, be used. Their coarse, whining tone is too readily imitated by the boys. The pianoforte, on the other hand, serves to sustain the pitch without prolonging the notes, and thus obscuring the tone of the singers. If a pianoforte is not available, use no instrument at all save a pitch-pipe. Boys must learn first of all to become accustomed to the sound of their own voices, and to sing with confidence without any instrumental aid whatever. The success of the breathing exercises may now be

tested by striking, say, A on the pianoforte.¹ Make



them inhale for the usual four beats, and then sing a note on Koo for eight beats, thus emptying the lungs. With constant practice they will soon be able to hold the note for twelve or more beats, but the choirmaster should not rest satisfied until they are able to hold a note, with good even tone, and without exhaustion, for sixteen slow beats.

The choirmaster may now begin practising downward scales ; let him begin on the highest note which the whole choir can take with ease and comfort, and make them sing scales slowly downwards to middle C. All these scales must be sung softly—loud singing can only be indulged in when their training has reached an advanced stage. Constant practice in soft singing secures an even tone, strengthens the voice, and enables the singer in the long run to produce a much louder tone, free from harshness or other defects. When the boys are able to sing with a clear, even tone from B flat above treble stave to B flat below middle C, they may then begin regular vocal exercises. After fifteen years' experience, the writer can unhesitatingly say that none more valuable can possibly be found than those contained in Sir George Martin's book on "Choir boy training." Young and inexperienced choirmasters will find no other book so well calculated to meet their difficulties, and the writer wishes to place on record his grateful acknowledgment of the help which he received from it during his early years as a choirmaster.

¹ The writer begins every Probationer's practice by sounding A, which note the boys sing either to Koo or Kaa. He finds this practice of always sounding the same note at the beginning of a rehearsal does much to develop in them a sense of "absolute pitch." After a time he asks them to sing the note without its being previously played, and it is most encouraging to find how few fail to hit it correctly. The trained Choristers also begin all their practices by singing A, but *without* its being previously sounded for them.

Of course, no one book, or no number of books, will teach a young choirmaster his business—that can only be learned by constant practice and experience—and no book will give all the vocal exercises necessary to meet special cases. For these contingencies the choirmaster will need to invent exercises of his own, the nature and scope of which experience only can decide. Another valuable book which young choirmasters would do well to study is Dr. Varley Roberts' "Practical Method of Training Choristers." This book and Dr. Madeley Richardson's little work on choir training (although both are written specifically for Anglican choirs, and contain a large amount of matter which does not come within the scope of the Catholic choirmaster) will be found full of hints on the all-important subject of voice production, which, after all, is the "be all" and "end all" of choir training. The most correct singing, the greatest attention to light and shade, the most instantaneous response to the conductor's beat, are all of no avail if the quality of *tone* is an offence to the ear of the listener.

Side by side with this purely vocal instruction, a certain amount of theory is necessary; sufficient to enable the choir to read ordinary music. The astonishing facility with which boys pick up sight-reading, and the enormous labour involved in teaching music by ear, have often caused the writer to wonder why such a labour-saving device as sight-reading should be so much neglected. It is assumed the boys come to the choir with no knowledge of music. In teaching them the rudiments of music, their little minds should not be overburdened with too many facts and rules. In this respect, the writer believes the best book to put into their hands to be that by Dr. Percy Buck. The best method for teaching sight-reading is the system known as the "Movable Do." The boys should be taught to realise the mental effect

of every note in the diatonic scale, and when they are perfect in striking any individual note in the scale, their experience should be transferred to the stave, treating the keynote as Do. They should be practised in reading the intervals in all the scales, giving the note its proper (sol-fa) name (Do, Mi, Fa, etc., etc.). Modulation into a new key should be carefully explained by the choirmaster, and the tonic of the new key should be treated as Do. At this stage the choirmaster would do well to introduce Greenwood's "Two-part Exercises," and divide the choir into two sections for the singing of them. More than this need not be said here, as the book explains itself.

Much interest will be given to the lesson if the choirmaster invents exercises of his own. The writer has found it a good plan, when it was necessary to pay special attention to the tone of a section of the boys, to give the efficient ones something interesting to do while the backward ones were being practised on certain notes which they produced with bad tone. Choirmasters could themselves multiply such illustrations *ad libitum*, and the writer has found it a good plan to ask boys for "jingle" rhymes to fit them, though his usual plan is to allow the boys to select some nursery or other rhyme for which he has to invent a melody on the spot.

The following extract from the "jingle" exercises used at Westminster Cathedral will serve as an illustration. Words and accompaniment are not given, as the former are entirely local and personal, and the latter is varied at almost every performance.





It need hardly be said that in these and similar illustrations the Blackboard is an indispensable adjunct, and should never be absent from the practice room.

When vocal and sight-reading exercises are in a fair stage of advancement, the boys may then be given easy music to practise, and it is here that the choirmaster's troubles will begin. He will find that although he has succeeded in producing good tone when only Koo and Kaa are used, the most raucous sounds will be emitted when his pupils come to sing actual words. Much time and patience will be required in explaining the proper way to explode the consonants, and lengthen the vowels without interfering with the vocal tone. For the Catholic choirmaster these difficulties are greatly minimised by the fact that the singers are only required to sing in Latin—a language pre-eminently suited to good vocalisation. The innumerable variants of English vowels are a perpetual trial to the choirmaster, but in Latin each vowel or combination of vowels has only one sound which never varies. To take an instance, the Latin A is always pronounced *a/h*, but in English we have such variations as fat, fate, father, fall, etc.

The rules for the pronunciation of Church Latin contained in Chapter X. will be found indispensable.

We have now brought the choirmaster to the stage at which his labours will begin to show some fruit. If he is unfortunate enough to be obliged to bring his boys into church to sing, at a fairly early stage of their

training, he must be prepared (if he has done his work well) to hear disparaging comments from the congregation, especially if his trained boys have replaced a choir of noisy shouters. He will be told that the boys do not seem to be able to "sing up," and that their singing is thin and poor compared with the "hearty" music produced by their predecessors. Let him not be discouraged, but always remember that to a musician these disparaging remarks are in reality unintentional compliments. Let him remember also that the average member of a congregation is accustomed to hear as many varieties of tone as there are boys in the choir, and when the trainer has so far succeeded that all the voices sound exactly alike, with the same even production of tone, the ordinary member of the congregation is bewildered, and vents his bewilderment in statements to the effect that only half the boys seem to be singing. Let the choir-trainer again not be discouraged, but remember that good even tone persisted in, eventually trains the voices to the point at which they can indulge in full resonant tone. The one fatal mistake a young choirmaster could make would be to be goaded by disparaging comments into attempting the production of resonant tone too soon. In this case he would speedily find all his labours thrown away, and the last state of his choir worse than the first. To show the widespread ignorance of congregations on the subject, one little incident may be mentioned. A devout and not unmusical person once attended a service at a church where the training of the boys had been brought to a high pitch of perfection, and where no voice stood out from the rest by reason of its different quality. (I may add that from his seat he could see the choir leaving and re-entering the sacristy, but had not a view of them in the Sanctuary.) At the close of the service he expressed his pleasure at the music sung, and the manner of its rendering, but added, "What became of

all those boys who marched into the Sanctuary and did not sing? I simply could not stand that one boy with the great big voice who sang all through the service. It is true that he had the most powerful voice I have ever heard, but why not confine him to the solos, and let the others have a chance?" This remark, intended as censure, was the highest compliment the choirmaster could have received.

The conscientious choirmaster will soon find out for himself where these few short directions need to be modified. He will also find that without untiring patience and perseverance on his part the most perfect of systems will be of no avail. His motto should be "Slow and sure." He should never attempt any stage of his work until the preceding one has been thoroughly mastered. At every lesson he should recapitulate all that has been done previously, never allowing any fault to pass, or any misunderstanding as to his intentions to remain in the minds of his boys. He should cultivate a quiet, firm manner, and an untiring cheerfulness, *which, however, should never develop into jocularly*. He should never show peevishness or fretfulness; such defects are only too readily copied by his pupils; "like master like pupil." If he is really interested in the work himself, he will never fail to interest his boys.

CHAPTER XII

A CHOIR IN BEING

THE most arduous, but by no means the least interesting, part of a choirmaster's duties is now over, and he is at liberty to commence practising music for the services of the Church. The first essential is a good balance of tone. To secure this, the trebles, being thoroughly trained, should equal the sum of all the other voices put together. In ordinary cases, however, if the trebles are twice as numerous as all the other parts together it will not be too much. The distribution of the alto, tenor, and bass parts will be largely dependent upon local circumstances; but in a choir, say of 12 voices, the best proportion would be 6 trebles, 2 altos, 2 tenors, 2 basses. In a choir of 20 voices, 10 trebles, 3 altos, 3 tenors, and 4 basses. In a choir of 28 voices, 14 trebles, 4 altos, 4 tenors, and 6 basses. In a choir of 32, 16 trebles, 5 altos, 5 tenors, 6 basses, and so on. An additional bass can always be added with advantage, as it gives a more solid foundation to the music, provided the choirmaster keeps the whole part well under, and does not let it sing with full strength.

Practices should be held as frequently as ever possible. The more competent a choir, the more do its members realise the necessity of constant rehearsal.

Above all, the practices should be fixed and regular. Spasmodic efforts are worse than useless.

The practices should never be unduly long. Frequent and short practices are effective, long ones at long intervals are ineffective. If possible, the boys should be

chearsed every day, if only for a quarter of an hour. There should be at least one rehearsal a week for the full choir, and one for the individual parts, so that at the full practice no time will have to be spent in learning notes.

It is at the full practice that the choirmaster will need to put forth all his powers of tact and energy. Strict discipline must be maintained if any work is to be got through. Conversation should on no account be allowed, and above all, time should not be wasted in the giving out and collecting of music. This, more than anything else, leads to unnecessary conversation, and eventually demoralises a choir. Unpunctuality should also not be permitted, and in this respect, the choirmaster should set the example by always being in the practice-room some time before the rehearsal begins. He should see that all the music necessary for the practice is placed in readiness for the singers when they arrive. There should be no waits. When it is necessary to rest the voices, the choirmaster should occupy the time in talking to the choir on points connected with the music. If he can add any historical or other interesting facts concerning it so much the better. He will thus keep alive the interest of the singers. The practice should always be held in some room apart from the church. The organ should never be used for rehearsal, except for some special reason, and then not before the singers are perfect in their parts.

Indeed, at all the rehearsals even the accompaniment of the pianoforte is to be deprecated, except for the purpose of "filling in." No choir can be said to be efficient if it depends in the slightest degree on the support of an instrument. At full practices it is inadvisable to stop the music to correct some individual fault; the fault should be noted and commented on at the close of the piece; the singers who made it should be requested to sing the passage until they can do so

correctly. Then, and not till then, should the piece be gone through again.

A golden rule for young choirmasters is this—never repeat a piece of music at full practice until you have made the choir fully aware of your reason for doing so. Nothing disheartens them so much as the cry, “Now we will do that over again.” It is an indication of helplessness on the part of the choirmaster, and a source of irritation to the singers, which sometimes falls little short of mutiny. The practice of repeating a piece of music in the hope that it “will come right somehow” is most futile, since the same faults will recur on each repetition. A fault corrected at once seldom reappears; a fault passed over becomes persistent and is almost impossible to eradicate. The choirmaster’s duty at full rehearsals will be chiefly devoted to securing a good balance of tone, prompt and accurate leads, clean cut endings, and an intelligent rendering of the sense of the words sung.

The Ordinary of the Mass will, of course, be so familiar that little explanation of this kind will be needed, but in the “Proper,” the Motets, the Antiphons, and Psalms, it is very necessary that he should give, where necessary, a translation. A knowledge of Latin is almost an essential, and it is remarkable how readily a knowledge of Church Latin can be acquired. Where the choirmaster has not time and opportunity for this, he would do well to purchase a Missal in which the Proper is given in English, and read to the choir, a translation of the portions to be practised. In the case of Motets, he would find his Parish Priest only too willing to give him a translation for this purpose.

Young choirmasters cannot be too strongly cautioned against allowing a single full rehearsal to pass without practising those much neglected items, the Responsories and Psalms. In how many churches does one hear a spirited performance of Credo, Motet, or Magnificat by

a choir, whose slovenly or irreverent rendering of the Responsories gives the impression that they regard them as something of no importance which is to be got through anyhow. It should be remembered that carefully rendered Responsories, breathing as they do the spirit of the Liturgy, are a far greater aid to devotion than the most elaborately rendered piece of concerted music.

What can be more distressing to the devout listener than to hear the solemn tones of *Per omnia sæcula sæculorum*, followed by an *Amen* jerked out *prestissimo* with full lung-power, or to hear a raucous *Sed libera nos a malo* as a finish to the pathetic strains of the *Pater noster*. A choir which despises small things is not likely to touch the hearts of the worshippers in its more ambitious efforts. It should be no small part of a choirmaster's duty to keep constantly before the minds of his singers that they are in church to help in the interpretation of the Liturgy, and *not* merely to "make music," while a ceremony is going on at the Altar.

CHAPTER XIII

MUSIC FOR THE CHOIR

THE commonest complaint—only too well founded—brought against our Catholic choirs, is that they constantly attempt music far beyond their powers. Let the young choirmaster not attempt too much. Let his music be at first small in quantity and of the simplest character. His reward will be in finding that his music is a help to devotion instead of a distraction to worshippers. In view of the Church's legislation, it is not open to him to omit any portion of the Proper of the Mass, and this should be sung to its authorised Plain Chant, as soon as his choir is competent to perform it. He should be warned against attempting to sing the Plain Chant before he and his choir have thoroughly mastered its principles. A great deal of the popular prejudice against Plain Chant is the result of its performance by choirs and individuals ignorant of its principles, devoid of its spirit, and lacking in the capacity to render it musically.

This reproach would lose its sting if choirs would be content to practise it thoroughly and systematically before singing it in church, in the meantime singing the Proper of the Mass either in monotone or to a psalm tone, as the Church allows.

A choir cannot be said to be imbued with the spirit of the Liturgy unless it is imbued with the spirit of Plain Chant, since all true Church music is based on it.

Now that the Chant has been restored to the Church from the ancient manuscripts written at a period when

it was a living art, there is no excuse for its neglect. It is the key to all Church music which has followed it, and not, as some would have us believe, an archaic form of music which has served its purpose and fallen into desuetude. It has often been a subject of amazement to the writer to hear otherwise competent musicians decrying both Plain Chant and the Polyphonic School as though they were beneath the attention of anyone trained in modern technique. The true musician can no more neglect or despise such early forms, perfect in themselves, than can the artist or architect decry early forms of *his* art. Where does one see the spectacle of a modern architect who glories in his ignorance and dislike of, say, the early Greek or the Byzantine period, or a modern artist who would say that his forefathers could not paint merely because they lived in the fourteenth century, or a literary man who sneered at Chaucer "because he could not spell"? To do so, would be to write himself down an ass, or at best, a person of very limited knowledge of his subject—and yet one constantly hears modern musicians glorying in their ignorance of the earlier periods of *their* art.

Now that so many excellent manuals on the subject of Plain Chant are in being, it is more possible for choirmasters to acquire expert knowledge on the subject than it was, say, ten or fifteen years ago. Recent research has worked a complete revolution in the popular ideas concerning Plain Chant, and as the fruits of this research may be found in the admirable publications of the monks of Solesmes and the Benedictines of Stanbrook, the writer need do no more than refer to their existence.

We will assume that the Proper of the Mass has been mastered; an attempt can now be made at Vespers. Here the writer can refer the choirmaster to the *Liber Usualis*, published in both ancient and modern notation by the Solesmes monks. It contains practically

all the Plain Chant which would be required at Mass, Vespers, and Compline in an ordinary Parish Church, and the directions as to its rendering are fairly complete in the preface. It is true there are many differences of opinion at the present moment on the rhythmic system of the Solesmes monks, and many definitions of such terms as *Arsis* and *Thesis* are given, which will be found somewhat subtle for the average choirman. While these questions are pending, the choirmaster will be perfectly safe if he endeavours to secure the following results: (1) A clear, even, steady flow of the Antiphons, with due regard to the accentuation of the Latin; (2) Absence of anything like heaviness or pounding out of their musical phrases; (3) A steady chanting of the psalms, with due regard to the clearness of the syllables, which should be sung at the same pace as in good reading, neither hurrying nor dragging being permitted; (4) A due observance of the pause in the middle of the verse; (5) A decrease in the volume of the tone at the end of each half of the verse, and not an increase, as one commonly hears.

With a fairly competent choir, the rendering of the psalms can be embellished, and the dignity of the Feast emphasised by the use of *Falsi bordoni*. A good plan is to sing the alternate verses of all the psalms in Falso bordone on first class Feasts with an octave. On first class Feasts without an octave four psalms might be sung in this way, and the fifth to Plain Chant entirely; on doubles of the first class, three psalms in Falso bordone, and two in Plain Chant; on semi-doubles one in Falso bordone, and four in Plain Chant; and on Ferias and Simples it would be well to have no Falso bordone whatever. With regard to the Hymn, it is allowed to sing it to an elaborate musical setting on great Feasts, but as nearly all such settings of the Office Hymns were written before the reform of the Breviary, discrepancies in the words would be found which

need to be rectified. On the whole, it is better to adhere to the general custom of singing the hymn to Plain Chant, or to some simple modern tune. Choosing music for the *Magnificat* will be a more difficult matter, since the larger proportion of modern settings do not comply with the laws of the Church, either as regards the character of the music or the treatment of the text. The *Magnificats* by polyphonic writers exist, for the most part, in large collections, and fairly expensive volumes, so that manuscript copies would, under the circumstances, be almost a necessity. The few *printed* *Magnificats* of an ecclesiastical character are mainly published by Messrs. Breitkopf & Härtel; and Messrs. Cary & Co. of London are now issuing, in a cheap and accessible form, sets by di Lasso and other old composers. Of course, if it is found difficult to obtain suitable settings of the *Magnificat* in figured music, it would be well to sing the odd verses in Gregorian, and the even verses in Falso bordone. In this case, considering the greater dignity of the Canticle, it would be well not to use Falso bordone for the psalms, or, at the most, only using it for the Glorias of them.

One final word with regard to Vespers. Seeing that, with one or two short intervals, the choir is practically singing the whole time, it is very necessary that the Vespers should move quickly (though steadily), without the slightest fraction of a pause or wait. Psalm should follow Antiphon; and Response, Versicle, without the slightest hesitation. This cannot be done *if the pages are not all found beforehand*, and the choir fully aware of what they are to do next.

Along with this Plain Chant the choirmaster will, of course, be practising suitable figured music for the Ordinary of the Mass, and here but little help can be given beyond the list of suitable Masses which is given at the end of this volume.

If a choirmaster prefers bad music, no amount of

advice will induce him to choose good, and if his instincts are those of the true Church musician, he will be quite capable of selecting a list of music which he considers best suited to the capacity of his choir. His own good taste and reverence will be the surest guide. The writer has found that in most cases an exclusive choice of Masses containing no solos is an excellent way to counteract petty rivalries between singers. At the same time, it adds to their interest in the work of the choir if certain portions of the Mass are sung in quartette; the individuals forming the quartette being changed as often as possible (provided a good blend can be secured), so that all may have a chance in the solo parts.

CHAPTER XIV

THE ORGANIST

AMONGST those who "play the organ," it is not all who can be called *Church organists*. A most successful solo player may be a failure as a Church organist. It is not merely essential that he should possess technical ability—that goes without saying—but he should also have a genuine artistic feeling and sympathy, and be imbued with the spirit of the Liturgy, whose musical setting it is his duty to embellish. The number of excellent organ primers and organ teachers in existence relieves one of the necessity of dealing in a work like this with organ technique, except in so far as it applies to the services of the Catholic Church. One word for the young player is necessary. No one can hope to be a really good organist unless he has previously acquired a good sound piano technique. The responsibilities of the Catholic organist are so great that it is almost impossible to exaggerate them. It is in his power either to enhance or spoil the music of an entire service. Remembering that his function is essentially to *accompany*, he will never allow his playing to partake of the nature of an organ solo with a choir obligato.

The duties of a Catholic organist fall naturally into four divisions :

- (1) The accompaniment of "figured" music.
- (2) The playing of solos before and after service.
- (3) The accompaniment of Plainsong.
- (4) Extemporising at the proper places during Mass and Office.

Of the first two, nothing could be said here which has not been already better said in good instruction books. If an organist has good taste, he will play good solos; if he has bad taste, no printed admonitions are likely to have effect. The accompaniment of Plain Chant is a very different matter, partly because its scientific revival is so recent, and partly because the study of it has hitherto been confined to a few. In order to accompany Plain Chant satisfactorily the organist should remember (1) that it was originally sung without any accompaniment; (2) that if accompanied at all, the organ must play such a subordinate part that it does not in any way overpower the singers or interrupt that free rhythm which is characteristic of Plainsong melodies.

It is necessary, in the first place, that the organist should be acquainted with harmony and counterpoint; but no amount of knowledge in this respect will avail him unless he has made a thorough study of Plain Chant, first with regard to its tonality, and secondly (and this the most important of all), its rhythm. If the rhythm of Plain Chant is destroyed, it becomes a meaningless jangle of notes, and the unskilful organist, by the mere placing of a chord in the wrong place, can so effectually obscure the rhythm as to deprive the melody entirely of its character. The old-fashioned idea that any succession of chords or discords might be used for Plain Chant is almost as barbarous as the equally erroneous impression that it was necessary to have a different chord for almost every note. No genuine artist nowadays could possibly think of destroying the light flexible texture of Gregorian melodies by treating them in the old traditional way as something ponderous and heavy, to be pounded out by men's voices to the accompaniment of loud organ stops. As a matter of actual fact, the only way to bring out the true beauty of the Gregorian chant is to reduce the organ accompaniment to the softest minimum consistent with the support of the voices.

The next essential is to use as few chords as possible, and to distribute them so as to mark the rhythm instead of obscuring it. Four feet stops or reeds should never be used, and diapasons only for special effects. The usual registering should be flue stops, of clear quality and small scale. A heavy pedal is always to be deprecated, though in some buildings the acoustic properties admit of more pedal than in others. Above all, the pedal part should be kept as tranquil as possible. The moment the pedal part begins to "walk about," the element of ponderous weight—so foreign to the Gregorian—is introduced. Again, it is essential that in his accompaniments, the organist should clearly indicate the mode in which he is playing. Each mode has its own distinctive tonality, which, unless the organist feels himself, he cannot reproduce on his instrument. It ought never to be possible for the listener to be in doubt as to the mode of the piece being played, and until an organist is proficient in this respect, he cannot be said to be thoroughly acquainted with his duties. Lastly, he should remember that the modes being entirely diatonic, all chromatic progressions must be avoided in the accompaniment. Only common chords and their inversions should be used, and if the dominant seventh is introduced, it should only be as a passing note. Thick chords should, of course, be avoided; in fact, the advice to keep the harmony as far as possible in four parts is, to the writer's mind, the best. A word of warning should be offered against a practice unfortunately too common, viz., placing the final bass note anywhere else than on the final of the mode. The final note of a melody should always be accompanied by the same note in the bass, to which it should be the octave. Some writers would always have it accompanied by the major third. This is, of course, a matter of opinion, but it is an opinion to which I personally do not incline. A golden rule for the organist ought to be—"Use no notes outside the

mode in which you are playing." Consequently, finish on a minor chord if necessary, as, for example, in the second or fourth modes. If the choir is thoroughly competent, it ought not to be necessary to do more than strike the first note of a melody before commencing, but if the choir cannot be depended upon, it is better to give out the first phrase as far as the double bar or asterisk. The ordinary pitch adopted by the organist must necessarily depend on his choir. A great Feast might be emphasised by raising it a semitone, or even a tone, while Ferias and Penitential Seasons might be marked by lowering it to the same extent. In this respect, and in his interludes during the service, the organist has as much power to mark the degree of the feast as has the choirmaster in his choice of the music for it.

It is in his extemporisations that the true Catholic organist will find his greatest opportunity. He must necessarily fill up pauses at points in the service where "set" pieces would be out of place. It is his function to blend together the separate musical items of the service into one homogeneous whole. This cannot be done if he fails to enter into the spirit of the service himself, or if his improvisations are formless successions of chords, or, worse still, the feeble and trivial "tootlings" on fancy stops which one too often hears.

Extemporisation is an art in itself; it demands reasonable study, and cannot be done by the light of nature. It is not sufficient for the organist to have ideas; he must also be able to present them on his instrument in regular and intelligible *form*. The young organist would do well to place himself under some good master in the art, who will teach him to apply his knowledge of harmony and counterpoint to good purpose. It is not all organists who possess a gift of genuine and spontaneous *melody*. But even in the absence of this gift, an organist can make his extemporisations tolerable if he follows and works out some

definite figure or phrase, where a better natural (but less skilled) musician would only bewilder and distract worshippers by his undisciplined flow.

If, however, the organist finds that he really cannot create music of his own, he would do well to select carefully, "set" pieces to play before service and during such periods as the Elevation, and for the shorter intervals make use of books of interludes (from eight bars upwards) such as are extensively published by German and French firms.

The use of the organ is forbidden during Advent, excepting on the third Sunday, and in Lent, excepting on the fourth Sunday; but if any festivities (from a Semi-double upwards) or solemn Votive Masses occur during this period, the organ may be played. It is also played at the *Gloria* on Holy Thursday. It is silent for the offices of the dead. It is well here to correct a popular impression concerning the use of the organ. Notwithstanding the fact that it is forbidden at certain times, if the choir is unable to sing without support, it may on any of these occasions be used, but with the following restrictions: Firstly, it must simply accompany the voices and not play an independent part; and secondly, it must begin with the voices and cease with them.

CHAPTER XV

THE CHOIRMASTER

"THE choirmaster, or conductor, is the very soul of the choir, animating it and governing it," says Haberl. Indispensable as it is that the Catholic choirmaster should be a sound musician, he must possess other qualities over and above that. The first requisite in the successful choirmaster is the capacity to train voices, and to conduct music in such a manner as to give a real "reading" of it, and not a mere exercise in beating time. Tact, patience, and perseverance have already been insisted upon, and a genial though firm manner has also been mentioned. Unless he is a disciplinarian in the best sense of the word, all his other efforts will go for nothing; but the discipline should be that of the "iron hand in the velvet glove." He cannot be considered a disciplinarian who issues orders as if challenging contradiction. A true disciplinarian is one who treats obedience to him as a matter of course, and never suggests the possibility of his wishes being disregarded.

The choirmaster, moreover, if he is to discharge his duties faithfully, must be filled with the spirit of the Liturgy. To quote Haberl again: "He must allow the spirit of the Liturgy to take possession of him; he must, as it were, live with the Church, and enter into her feeling, watch with her in her sorrow, and exult in her joy, otherwise he can never realise for himself or those under him the meaning of the occasion which she solemnises, or of the words which she implies. . . .

The choirmaster who cannot identify his way of thinking with that of the Church as expressed in her Liturgy, and who fancies that he adequately discharges his duty by merely making music whilst a religious function is being gone through, is deficient in one of the most important qualifications for his position." It is also necessary, and indeed almost essential, that the choirmaster should have a knowledge of the Latin tongue. Without such knowledge, it is almost impossible for him to interpret the meaning of the words to which his singers make the music; more than this need not be said here. In churches where sung services are only held on Sundays, a complete acquaintance with the various Liturgical Books, however desirable, is not imperative; but for more important churches, the choirmaster ought to be thoroughly acquainted with them. The official Liturgical Books in use are as follows:—

I. THE ROMAN MISSAL (*Missale Romanum*), containing all that has to be said and sung during Mass, *i.e.*, Lessons, Gospels, Epistles, Prayers, and the Canon of the Mass. The music contained in the Missal, except where marked *R*, is for those parts only which are to be sung by the Priest at the Altar. Consequently, it is as wrong and unliturgical for a choir to sing the words "*Gloria in Excelsis Deo*" and "*Credo in Unum Deum*," as it would be for them to sing those portions of the *Pater noster* which precede "*Sed libera nos a malo*" after the Priest has already sung them.

II. THE GRADUAL (*Graduale Romanum*, or *Liber Gradualis*). This contains the music of the *concentus*, *i.e.*, all Mass music sung by the choir and not by the celebrant—Introits, Graduals, Tracts, Alleluias, Sequences, Offertories, and Communions—for the entire Ecclesiastical year, and also for Férias and Festivals.

III. THE PONTIFICAL (*Pontificale Romanum*) contains the text and music for all functions performed by a Bishop.

IV. THE ANTIPHONER (*Antiphonarium Romanum*), containing all the music of the Divine Office from Matins to Compline, just as the Gradual contains all the chants for the Mass. Handy volumes are extracted from this as follows:—

A. THE VESPERAL (*Vesperale Romanum*), containing all the music for Vespers and Compline.

B. The offices of Christmas.

C. The offices of Holy Week.

D. The offices of the Dead.

V. DIRECTORIUM CHORI is the standard book for all the tones of the Celebrant in Mass, and the Hebdomadarius and Cantors at Office.

VI. THE RITUAL (*Rituale Romanum*) contains the Rites for the administration of the Sacraments, for the Burial service, for the Processions and the various Blessings.

For greater convenience the following extracts are published separately:—

A. *Processionale Romanum*.

B. *Ordo Exsequiarum*, containing the Mass and Office of the Dead.

VII. CÆREMONIALE EPISCOPORUM. This Book completes those portions of the Pontifical Breviary and Missal which contain Rubrics. Its instructions have the same force of law as the Rubrics themselves. It is specially important to the choirmaster, as it contains nearly all the laws which regulate Liturgical music and organ playing.

CHAPTER XVI

CONGREGATIONAL SINGING

WHATEVER may be the case in other countries, it is a certain fact that congregational singing is not cultivated in the Catholic churches of England as it deserves to be. Where it does exist, it is almost entirely confined to vernacular hymns at popular devotions. Hence the common impression amongst Protestants that by some law of the Church the congregation is forbidden to sing in the Liturgical Offices. The very opposite is the case. There is no part of the Mass or Divine Office sung by the choir which might not be sung by the congregation, if circumstances rendered it necessary. In pre-Reformation times, the people did take a very prominent part in the singing, especially during Vespers; and the Plain Chant *Credo*, familiarly known as *In Dominicis*, was the one invariably sung by the whole congregation at Mass. In France, at the present day, the congregations are perfectly familiar with much Plain Chant, and in country villages, or in town churches where there is no choir, they are accustomed to sing it. Italians are as familiar with the *Te Deum*, *Tantum ergo*, etc., as we are with "God Save the King." At any great function in St. Peter's, they are accustomed to sing their verses alternately with the choir, and the effect of several thousand voices singing this familiar music is nothing short of electrical. No one who has visited German Catholic churches can fail to have been struck by the mighty volume of sound which congregations produce in their familiar chorales or credos in unison.

Although the tradition of congregational singing has been lost amongst Catholics in England, there are not wanting signs that it is beginning to receive attention. Unlike what obtains in Germany, our popular vernacular hymns have hitherto been poor, both as regards words and music. In this respect we are much behind Anglicans, who possess hymns which are something more than doggerel, and tunes of a very high order, written by musicians who know their business. It is safe to say, that until the publication of Dr. Tozer's "Catholic Hymns," in 1898, there was not a Catholic hymn-book existing in England which a musician could take seriously. Such as did exist were the compilations of amateurs, who sometimes succeeded in collecting fairly good words (and occasionally tunes also), but whose harmonies invariably betrayed the hand of the tyro. The little attention given to congregational singing amongst us has not been on account of any prohibition or discountenance of the practice, but is simply and solely due to the disinclination of congregations themselves to sing. If the writer may be permitted to express an opinion, he does not think it desirable that the people should sing in the Mass where a really good choir is in existence, but in small country churches he firmly believes that it would be a wise plan to abandon the scratch choirs which vainly struggle with music beyond their powers, and to teach the congregation to sing the Mass and other offices either to simple Plain Chant or simple unison music. In several churches known to him this practice has been carried out for years with most satisfactory results, and it is eminently desirable that it should become more general. One great difficulty in the way of making our hymn singing as popular as it is with Anglicans, and impressive as it is with German Catholics, is the tenacity with which the older members of our congregations cling to some half-dozen tunes of such a

fatuous type as "Daily, Daily," "O Mother, I," and the rest of the terrible contents of "The Crown of Jesus music."

It is not difficult to understand how even the most fatuous tunes can be beloved if they are in any way connected with hallowed associations of a pious life, and who is he who would ruthlessly deprive these good souls of things which they hold dear? But the difficulty is not insuperable; the writer knows of one church where all these bad tunes were eliminated in the course of a single generation by a very simple process. At the public services for adults, no change was made in the old tunes, but the children in the schools were never allowed to sing them, and at the children's Mass and on other occasions, good tunes were substituted for the popular ones sung by their elders. By the time the children had grown to youth, they had become as familiar with, and as fond of, the good tunes as their elders were of the bad ones, and so the new tradition was established. If our Hymnology is to be improved it must be by educating the taste of the younger generation, and not by doing violence to the prejudices of the elder, however mistaken we may think them to be.

CHAPTER XVII

THE DAILY OFFICES

IN the previous chapter the structure of the Mass and Office was shown.

The writer has found that the young choirmaster's chief difficulty is in remembering what comes next during any given service. The following concise directions as to "what comes next" will, it is hoped, prove of use.

Mass

(1) Continue the Asperges as soon as the Priest has arrived at the altar and intoned *Asperges me*.

(2) After the Asperges, answer the Responses and sing *Amen* to the prayer.

(3) Begin Introit as soon as the Priest has assumed the Chasuble and again come to the altar steps.

(4) Begin *Kyrie* immediately the Introit is finished.

(5) Wait until Priest has intoned *Gloria in excelsis* and then begin *Et in terra pax*.

(6) Immediately the Epistle is finished sing Gradual.

(7) After Gradual start *Alleluia* without a pause.

(8) Make the Responses before the Gospel.

(9) After Priest has intoned the words *Credo in unum Deum*, continue from *Patrem*.

(10) Priest intones *Dominus vobiscum*, choir answers *Et cum spiritu tuo*. Priest says *Oremus*, and choir starts Offertory at once.

(11) After the Offertory, a motet may be sung, in which, however, the words ought to have reference either to the Feast of the day, or to some mystery

of Our Lord in keeping with the season. Moreover they *must* be from the Liturgy.

(12) Answer the Responses at the Preface.

(13) When Priest has finished Preface a bell rings, start *Sanctus* immediately.

(14) Start *Benedictus* immediately after the Consecration.

(15) To *Per omnia*, etc., answer *Amen*, and to *Pax Domini sit semper*, etc., *Et cum spiritu tuo*, then

(16) Begin *Agnus Dei* at once.

(17) Sing the Communion immediately the Priest has received the Precious Blood.

(18) Answer *Et cum spiritu tuo* to *Dominus vobiscum*.

(19) The Deacon sings *Ite missa est*, the choir responds *Deo gratias* at once.

(20) Begin *Domine salvum fac* immediately after.

Vespers

(1) Priest intones *Deus in adjutorium*, etc.; choir answers *Domine ad adjuvandum me*, etc.

(2) This finished, start Psalms immediately. The manner in which the Antiphons precede and follow the same is explained in Chapter VII.

(3) Little Chapter follows; sing *Deo gratias* at its conclusion.

(4) Then start Hymn immediately. (Celebrant intones it.)

(5) After Hymn, Versicle is sung, and the choir gives the Response.

(6) Then start *Magnificat* Antiphon immediately. If the *Magnificat* which follows is sung in Gregorian, it is intoned by the Cantors. If sung in Polyphony or modern music, the choir will begin it and sing it according to the music before them. This rule also applies to the *Nunc dimittis* in Compline and the *Benedictus* in Lauds.

(7) The Commemorations, if any, follow *Magnificat*. Start each Commemoration without a pause after the Priest has said the collect preceding it. (Celebrant intones it.¹)

(8) *Benedicamus Domino* is sung by cantors, and choir answers *Deo gratias*.

(9) Answer *Amen* to *Fidelium animæ*, etc., and then—

(10) Commence Antiphon of our Lady immediately after *Dominus det nobis suam pacem* and its response, unless Compline follows.

(11) This finished, give the Response to the Versicle intoned by cantors.

(12) Sing *Amen* to final collect.

Compline

(1) Choir answers all Responses up to *Deus in adjutorium*.

(2) *Deus in adjutorium*, with its response as at Vespers.

(3) Give note for *Miserere* (in Pascal time *Alleluia*) on organ. Cantors intone it, then—

(4) Four Psalms follow immediately. At end of Psalms sing Antiphon immediately.

(5) After Antiphon, Hymn follows at once.²

(6) Little Chapter with its response *Deo gratias*.

(7) Begin *In manus* at once.

(8) *Custodi nos*, etc., intoned by cantors. Give response *Sub umbra*, etc., at once.

(9) *Salva nos* is intoned. *Nunc dimittis* follows straight on.

(10) At end of *Nunc dimittis* sing whole Antiphon *Salva nos*. (Preces here, if any.)

¹ "Amen" is only sung after the *first* collect following *Magnificat*, and after the *last* commemoration prayer.

² Note change (if any) in doxology.

- (11) *Dominus vobiscum* and Response.
- (12) Collect. Answer *Amen*.
- (13) *Dominus vobiscum* and Response.
- (14) Cantors intone *Benedicamus*. Choir answers *Deo gratias*.
- (15) Priest intones *Benedicat*, etc. Choir answers *Amen*.
- (16) Start Antiphon of Our Lady at once.
- (17) Give response to Versicle.
- (18) Collect. Answer *Amen*.
- (19) Priest says *Divinum Auxilium*, etc. Choir answers *Amen*.

CHAPTER XVIII

PONTIFICAL VESPERS

- (1) ORGAN plays until Bishop is vested.
- (2) Everything for Choir follows as at ordinary Vespers.
- (3) After *Benedicamus Domino* follows Bishop's Benediction, viz.:
 - V *Sit nomen Domini benedictum.*
 - R *Ex hoc nunc et usque in sæculum.*
 - V *Adjutorium nostrum in nomine Domini.*
 - R *Qui fecit cælum et terram.*
 - V *Benedicat vos . . . Spiritus Sanctus.*
 - R *Amen.*
- (4) Organ then plays until Bishop has left the Church.

Pontifical Terce

- (1) Terce may be sung either in the Sanctuary or in a side chapel. The latter is the case on the greater solemnities when the diocesan pontificates. Organ plays during entry of Bishop, and until he is ready to intone *Deus in adjutorium*.
- (2) Bishop intones *Deus in adjutorium*; Choir makes Response as in *Vespers*.
- (3) Hymn is intoned by the Cantors; Choir continues it.
- (4) Only first phrase of Antiphon is intoned by Cantors, then—
- (5) Cantors immediately intone first psalm.
- (6) Two more psalms follow straight on as in

Compline, *i.e.*, the Antiphon is sung (in its entirety) only after the last one.

Note.—The psalms must be sung slowly, in order to allow the Bishop time to make his “Preparation” and to vest for Mass. If the vesting is not finished at conclusion of last psalm, Organ must play until it is. The *Gloria Patri* of last psalm must not be begun *until the vesting is finished*.

(7) After Antiphon, little Chapter.

(8) Choir responds (at conclusion of it) *Deo gratias*.

(9) Here follows a Responsory (which varies with the particular office sung) similar in form to *In manus* at Compline. It is sung in exactly the same manner by Cantors and Choir alternately.

(10) Versicle follows; Choir gives Response.

(11) *Dominus vobiscum*; Choir gives usual Response.

(12) Collect; Choir answers *Amen*.

(13) *Dominus vobiscum*; Choir gives usual Response.

(14) *Benedicamus Domino*; Choir responds *Deo gratias* to same melody.

(15) Organ now plays while Bishop assumes Chasuble, etc.

(16) If the function has taken place in a side Chapel, a procession is formed to the High Altar (Choir following the Cross). (See p. 140, par. 7.)

(17) During the procession the Choir may sing *Ecce sacerdos*, or *Sacerdos et Pontifex*, or the processional hymn for the day, if there is one (*e.g.*, *Salve festa dies*).

(18) If no singing takes place during procession, Organ must play.

(19) When Celebrant reaches High Altar, Choir starts Introit of Mass, which then proceeds as usual.

Note.—If Pontifical Terce is sung at High Altar, the above rules hold good, with the exception of those relating to the procession, and the organ. If Pontifical Terce is sung on a day when organ is not permitted at other offices, neither is it permitted for this function.

Pontifical None

The manner of rendering this function, both musically and ceremonially, is identical with Pontifical Terce.

Pontifical Mass

(1) From the Introit, Mass proceeds as usual, as far as the Choir is concerned; but if there is a sermon Bishop gives his blessing in the following form:

(a) Deacon sings the *Confiteor*.

(b) The Preacher publishes the Indulgence.

(c) Bishop sings *Precibus . . . ad vitam æternam*; Choir answers *Amen*.

(d) Bishop sings *Indulgentiam . . . et misericors Dominus*; Choir answers *Amen*.

(e) Bishop sings *Et benedictio Dei . . . maneat semper*; *Amen* by Choir.

(2) *Credo* follows, and Mass proceeds as usual.

(3) After *Ite misse est*, etc., Bishop gives his blessing. (For form see Pontifical Vespers.)

(4) If there has been no sermon, the Indulgence is published here.

(5) *Note*.—The organist must be careful not to play until *after* publication of the Indulgence. He plays until the Bishop has left the Church.

(6) *Note* also that the above rules hold good when a Bishop "assists" at the throne.

(7) *Note* (a) When the Bishop gives the Papal Blessing, he gives *no* Blessing after the sermon.

(b) After the Benediction at end of Mass no Indulgences are then published. Organ plays until Bishop is ready to give Papal Blessing.

(c) As far as the Choir is concerned, the form is the same as the Episcopal Blessing after sermon, *i.e.*, three prayers, with *Amen* after each.

(d) Indulgences are then published, and organ then plays until Bishop has left the Church.

CHAPTER XIX

INSTRUCTIONS FOR THE SINGERS AT MATINS OF CHRISTMAS

Note.—These Matins are given, being typical of all others; so that whenever Solemn Matins is sung, the following rules will hold good, save on the last three days of Holy Week and in Matins of the Dead.

- (1) Organ prelude until all are in their places.
- (2) Celebrant intones *Domini labia mea aperies*; Choir answers *Et os meum annuntiabit laudem tuam*.
- (3) *Deus in adjutorium*, etc., as in Vespers.
- (4) This finished, Cantors at once sing the whole of the Invitatory.
- (5) Choir repeats it.
- (6) Cantors then sing first verse of Psalm *Venite exsultemus*.
- (7) Choir repeats Invitatory.
- (8) Cantors sing second verse of Psalm.
- (9) Choir sings second half of Invitatory.
- (10) Cantors sing third verse.
- (11) Choir repeats *whole* of Invitatory.
- (12) Fourth verse by Cantors.
- (13) *Second* half of Invitatory by Choir.
- (14) Fifth verse by Cantors.
- (15) Choir repeats *whole* of Invitatory.
- (16) Cantors sing *entire Gloria Patri* (i.e., as far as *sæculorum Amen* inclusive).
- (17) Choir sings *second* half of Invitatory.
- (18) Choir then sings *whole* of Invitatory.

- (19) Start hymn. Note that it is *pre-intoned*.
- (20) First Antiphon is pre-intoned and then taken up by Choir. Note that this applies to all the Antiphons.
- (21) Psalm which follows is intoned by Cantors and taken up by Choir.
- (22) Remaining Antiphons and Psalms proceed as in Vespers.
- (23) After repetition of Antiphon to third Psalm, the Versicle and its Response follow.
- (24) *Pater noster*. Choir answers *Sed libera*, etc.
- (25) *Amen* answered to the Absolution.
- (26) *Jube Domine benedicere* by reader of Lesson; Celebrant sings the Benediction. Choir answers *Amen*.
- (27) At end of Lesson reader sings *Tu autem Domine*, etc.; Choir answers *Deo gratias*. This applies to all the Lessons.
- (28) Note in all three Nocturns there is *one* absolution and *three* benedictions (*i.e.*, one before each Lesson).
- (29) The *Responsoria* which occur after the Lesson may be sung either in Plain Chant or "figured" music.
- (30) The other Nocturns follow in a similar manner to above.
- (31) After ninth lesson, *Te Deum* is pre-intoned by Cantor, intoned by Celebrant, and continued by Choir either in Plain Chant or "figured" music.
- (32) Give response to *Dominus vobiscum*.
- (33) Collect; Choir answers *Amen*.
- (34) Give responses to *Dominus vobiscum* and *Benedicamus Domino* as at Vespers.
- (35) Note that previous three rules only apply to Christmas Matins, when High Mass follows. In all other cases Lauds follow *Te Deum* immediately.
- (36) At Lauds everything is sung exactly as at Vespers, the only difference being that the psalms are not the same, and that the *Benedictus* takes the place of the *Magnificat*.

INSTRUCTIONS FOR THE SINGERS ON CANDELMAS DAY

- (1) The organ is not played until Mass begins.
- (2) Celebrant sings *Dominus vobiscum*; Choir gives usual response.
- (3) Five prayers; Choir answers *Amen* to each.
- (4) After fifth prayer (on signal from M.C.), start *Lumen*, etc. Continue singing it (either to the same or different settings) during the whole of the distribution of the candles. The Choirmaster will so arrange his music as to allow the choir members to receive their candles.
- (5) Prayer; Choir answers *Amen*.
- (6) Choir takes its appointed place in procession. No member of the Choir will carry a candle.
- (7) After *Procedamus in pace*, and the response *In Nomine Christi Amen* from Choir, procession starts.
- (8) During the procession the Choir will sing continuously the Antiphons *Adorna thalamum*, and *Responsum accepit Simeon*, repeating both as often as may be required.
- (9) If procession goes outside Church, *Obtulerunt pro eo*, etc., is sung on re-entering Sanctuary. If it does not go outside, *Obtulerunt* is sung on reaching Sanctuary.
- (10) Mass (with organ) follows in the usual manner.

INSTRUCTIONS FOR THE SINGERS AT THE BLESSING AND DISTRIBUTION OF ASHES ON ASH WEDNESDAY

- (1) No organ throughout the whole function.
- (2) On signal, Choir starts Antiphon *Exaudi nos*.
- (3) *Dominus vobiscum* and response.
- (4) Answer *Amen* to four prayers.
- (5) After fourth prayer, start Antiphons *Immutemur habitu* and the two which follow: repeating them as often as may be necessary to fill up the time occupied in distribution of ashes. Choirmaster will arrange

music to allow each member of Choir to receive the ashes.

(6) After distribution give usual response to *Dominus vobiscum*, and answer *Amen* to the prayer which follows.

(7) High Mass (without organ) follows: all in *ferial tone*.

INSTRUCTIONS FOR SINGERS ON THE OCCASION OF GREATER AND MINOR LITANIES, VIZ., ST. MARK'S AND ROGATION DAYS

(1) Choir takes up position from which it can readily join procession.

(2) When Celebrant reaches High Altar, Choir starts Antiphon *Exurge Domine*.

(3) This finished, Litanies are intoned by two Cantors. Choir repeats same words as are sung by Cantors.

(4) At the invocation *Sancta Maria*, etc., the procession starts.

(5) In some churches it is the custom to stop the procession at some altar or other station. In this case an Antiphon and prayer (also prescribed by custom) are sung. When finished, Litanies are resumed and procession goes on.

(6) On arrival at Sanctuary, Litanies are concluded, and Choir answers Responses which follow.

(7) Note that in the psalm *Deus in adiutorium* Cantors and Choir sing alternate verses.

(8) Mass follows, in ferial tone, with or without organ.

INSTRUCTIONS FOR THE SINGERS AT THE OFFICE OF THE EVE OF WHITSUNDAY

(1) Choir (in its appointed place) answers *Amen* to Collects after the respective Prophecies.

(2) After second Prophecy, sing tract *Cantemus Domino*.

(3) After third Prophecy, sing tract *Attende calum*.

(4) After fourth Prophecy, sing tract *Vinea facta est*.

(5) After Collect following sixth Prophecy, Choir goes in procession to the Font.

(6) From this point, the procedure is exactly the same as at the Blessing of the Font on Holy Saturday.

(7) High Mass follows, beginning (as on Holy Saturday) with *Kyrie*. Note that Organ does not begin until the *Gloria*, and plays during the ringing of the bells, as on Holy Saturday.

(8) From this point, Mass proceeds as usual; but *Note*:—After Epistle, only *one* Alleluia before Verse *Confitemini*. Tract follows immediately *without* Alleluia being repeated.

INSTRUCTIONS FOR SINGERS AT MASS AND PROCESSION ON CORPUS CHRISTI

(1) High Mass as usual.

(2) If Choir is not in Sanctuary, it takes up a position indicated by M.C. (ready for procession) during last Gospel at Mass.

(3) As soon as the Monstrance containing the Blessed Sacrament is placed in hands of Celebrant, start *Pange lingua*, omitting last two verses.

(4) Then, as far as time permits, the following (from *Rituale Romanum*) may be sung. (The custom of singing anything not belonging to the Office of the Blessed Sacrament is to be deprecated.)

(a) *Sacris Solemnis.*

(b) *Verbum supernum prodiens.*

(c) *Salutis humanæ sator.*

(d) *Aeternæ Rex altissime.*

(e) *Te Deum laudamus.*

(f) *Benedictus Dominus Deus Israel.*

(g) *Magnificat.*

(5) When procession has returned, begin *Tantum ergo* as soon as the Blessed Sacrament has been replaced on the Altar.

(6) Versicle *Panem de cælo*, etc. Choir answers *Omni delectamentum in se habentem Alleluia*.

(7) Prayer. Answer *Amen*.

(8) In the case of the "Forty hours" exposition of the Blessed Sacrament, on the *first* day the Litanies of the Saints are started immediately after the procession on conclusion of the verse *Genitori genitoque*. On the *last* day they are sung immediately after Mass and *before* the procession starts.

(9) In the above cases note that the Choir repeats what Cantors intone up to *Christi exaudi nos* inclusive. After that they repeat *no* more invocations, but only answer *Miserere nobis*, *Ora pro nobis*, and the rest.

(10) Note, the method of singing the Responses, Psalms, etc., at end of Litanies is the same as at Rogations.

(11) Note that the rules for these processions are the same as those which hold good for Corpus Christi.

OFFICE AND MASS OF THE DEAD

Vespers

- (1) *No* pre-intonations throughout.
- (2) Choir starts first antiphon (*Placebo*).
- (3) Cantors intone psalm which follows, and Vespers continue in the usual manner.
- (4) After repetition of fifth antiphon, Cantors sing Versicle; Choir gives Response.
- (5) Start *Magnificat* Antiphon immediately.
- (6) *Magnificat*.
- (7) After repetition of *Magnificat* Antiphon, Choir answers Responses which follow.

Matins of the Dead

- (1) On signal by M.C., start Invitatory.
- (2) Go straight through Matins as in book.

Note that the same rules which apply to Tenebræ apply to Matins of the Dead.

Lauds of the Dead

Follow the same rules as in Vespers of the Dead.

Requiem Mass

- (1) On signal from M.C., start Introit. This finished,
- (2) Start *Kyrie* immediately.
- (3) Prayers and Epistle.
- (4) After Epistle start Gradual immediately. Tract and Sequence follow right on.
- (5) Answer Responses before Gospel.
- (6) Gospel.
- (7) Priest sings *Dominus vobiscum*; Choir answers *Et cum spiritu tuo*. Priest sings *Oremus*, then
- (8) Choir starts Offertory at once.
- (9) Preface. Choir answers Responses in *ferial* tone.
- (10) *Sanctus* as far as *Hosanna in excelsis* inclusive.
- (11) Consecration and Elevation in silence.
- (12) After Elevation, start *Benedictus* immediately.¹
- (13) Wait for *Per omnia sæcula sæculorum*, and respond Amen.
- (14) *Pater noster*. Choir answers *Sed libera*, etc.
- (15) Wait again for *Per omnia*, etc. Answer *Amen*.
- (16) Priest sings *Pax Domini sit semper vobiscum*. Choir answers *Et cum Spiritu tuo*.
- (17) Then start *Agnus Dei* at once.
- (18) Wait till Celebrant has taken the Ablutions, then sing Communion (*Lux æterna*).
- (19) Priest sings *Dominus vobiscum*. Choir answers *Et cum Spiritu tuo*.
- (20) Deacon (or Celebrant, if there are no assisting

¹ If time permits, a motet may be sung after the *Benedictus*, but by a decree [3827] of the S.C.R. dated May 22, 1844, the words *must* be taken from the Liturgy, and must have reference to the Blessed Sacrament.

ministers) sings *Requiescat in pace*. Choir answers *Amen*.

The Absolutions

(1) Choir, in usual procession order, takes up position near catafalque, as indicated by M.C. [The Choir, however, *may* remain in their places if so directed.]

(2) Answer *Amen* to *Non intres*, etc., if it is sung; if not—

(3) Start *Libera* at once.

(4) Then Choir sings *Kyrie eleison* as in book.

(5) Give Responses to *Pater noster* and all Versicles which follow.

Note.—If the body is present (a) either the body is accompanied to the grave in procession, or (b) it is taken away without procession or other ceremony.

(6) In the first case the Choir will sing *In Paradisum* as they leave the Church. If the distance to the grave is considerable, the *Miserere* may be sung.

(7) On arrival at gate of burying-ground, Celebrant intones the words *Ego sum*.

(8) Choir starts *Benedictus* at once.

(9) On conclusion of *Benedictus*, Choir sings the whole antiphon *Ego sum*.

(10) Priest: *Kyrie eleison*.

Choir: *Christe eleison*.

All: *Kyrie eleison*.

Note.—All three are *monotoned*.

(11) Choir answers response to *Pater noster* and Versicles which follow.

(12) Choir returns to Church in procession.

(13) In case "b" everything—save, of course, the *Miserere*—which would have been sung at place of burial, is sung here, either round the catafalque or round the coffin at the door of the Church.

(*Note.*—In this case the *In Paradisum* can be sung in its usual place, if such is the custom.)

BENEDICTION OF THE BLESSED SACRAMENT

It is hardly necessary to say that this beautiful and popular service is not a Liturgical Office, but a devotional rite.

So much misconception, however, exists in the popular mind as to its form, that it is well to state here that the *essentials* for a valid rite are as follows:—

- (a) *Tantum ergo* and *Genitori*.
- (b) *Panem de cælo* and its Response.
- (c) The prayer *Deus qui nobis*.

For the introduction of anything else (*e.g.*, *O Salutaris*, Litany of Loretto, Motets, etc.), the sanction of the Ordinary must be either expressed or implied.

It is also to be noted (by reference to Chapter I.) that vernacular hymns or other pieces are not allowed during the act of Benediction, although they may both precede and follow it.

CHAPTER XX

H O L Y W E E K

PALM SUNDAY

General

- (1) No organ during Mass.
- (2) Except for responses (*e.g.*, *Et cum Spiritu tuo, etc.*), the Choir will await the signal of the Master of Ceremonies before beginning to sing.

Benediction of the Palms

- (1) Choir sings *Hosanna Filio David*.
- (2) After the Epistle, Choir sings *In monte Oliveti* or *Collegerunt*.
- (3) After the Prayer following the Gospel, the Preface is sung to *ferial* tone. Choir responds and sings *Sanctus* and *Benedictus* without a break, also in *ferial* tone.
- (4) Six Prayers follow, after which the Choir sings settings of *Pueri Hebræorum*, and continues singing them until the signal to stop is given. During this singing the Choir will arrange to receive their Psalms as directed by M.C.
- (5) The Choir will then take its appointed place in the procession.
- (6) During the procession no member of the Choir will carry palms.
- (7) After the *Procedamus in pace*, and the response, *In Nomine Christi, Amen*, from the Choir, the procession starts, the Choir falling in as directed by M.C. (As a general rule, the Choir must fall in behind the Cross

and acolytes. If the Metropolitan pontificates, the Choir walks before the Cross, following the Mace).

(8) During the procession the Choir will sing as many of the Antiphons, *Cum Appropinquaret*, etc., as are necessary to occupy the time until the door is reached.

(9) At this point the Choir will divide, part going outside the Church and the rest remaining within. Those inside sing the first verse of the *Gloria Laus*, those outside repeat; then those inside sing the remaining verses, the chorus outside singing the first verse only as chorus to each verse.

(10) According to the weather or other circumstances, this hymn may or may not be completed.

(11) When the door is opened the Choir immediately begin to sing the Antiphon *Ingrediente Domino*, and continue singing it until the Sanctuary is reached.

(12) The Choir return to their places, genuflecting to the Cross.

The Mass

(1) At given signal start the Introit.

(2) Gradual and Tract can be sung to a psalm tone.

(3) Passion. Choir sings only the *voces turbarum*.

(4) The Mass then proceeds as usual.

(5) If the Pontifical blessing is to be given, the *Domine Salvum* is not to be sung until after the Indulgence has been published.

Note.—No organ at Vespers.

WEDNESDAY EVENING

At Tenebræ

(1) At a signal from the M.C. the Choir starts the first Antiphon.

(2) The Psalms follow as usual.

(3) Note that there is no *Gloria Patri* at the end of any of the Psalms.

(4) The Choir may sing all the Responsories between the Lessons, to "figured" music if desired.

(5) The Choir may also sing any given Lamentation or Lamentations either as a solo (in plain chant) or in harmony, according to the usage of the Papal Choir and the Roman Basilicas.

(6) Start Lauds immediately after Matins. Psalms and Antiphons follow on in same manner as at Matins.

(7) After Versicle and Response following antiphon of last psalm, start *Benedictus* antiphon at once. Sing *Benedictus* and repeat antiphon.

(8) *Christus factus est* follows *immediately*. Then

(9) Start *Miserere*, at once.

Note that in both Matins and Lauds *no* antiphons are pre-intoned.

MAUNDY THURSDAY

At Mass

(1) Note the Organ can only be played during the *Gloria in excelsis*, and at no other time.

(2) There is no *Gloria Patri* at the Introit.

(3) After the Celebrant has intoned *Gloria in excelsis Deo* the Organist should play *as loudly as possible*, until the Sanctuary bells have ceased ringing. Then Choir begins.

(4) Up to and including the *Agnus Dei* the Mass will be as usual.

(5) The Choir take no part in the first Consecration of the Holy Oils which takes place before the *Pater noster*.¹

(6) After the *Agnus Dei*, the Choir will descend as on Palm Sunday, and form up in procession outside the appointed Chapel.

¹ This and the following eight directions only apply to a Cathedral.

(7) A procession is formed from the Chapel, or other appointed place, of the Priests bearing the Holy Oils. In this procession the Choir fall in immediately behind the Cross.

(8) As the procession returns to the Sanctuary, the Choir sings the hymn, *O Redemptor*, in the following manner. The boys¹ sing *O Redemptor, etc.*, and pause while the men repeat it, then the boys sing *Audi Judicæ, etc.*, at the end of which they again pause while the men sing *O Redemptor, etc.* They thus sing, in all, four verses and six *O Redemptors*.

(9) The Choir will fall out of the procession at the entrance to the Sanctuary, and during the Consecration of the Holy Oils will remain in a place to be appointed by the M.C.

(10) During the Consecration they will answer in the ferial tone the responses of the preface and the prayers.

(11) After the Consecration of the Oils, the procession will re-form in the same manner as before and proceed again to the appointed Chapel.

(12) During this procession the Choir will finish the hymn, *O Redemptor*, the boys commencing at the fifth verse, *Ut novetur*, the men responding *O Redemptor*, as before.

(13) The procession returns from the Chapel in silence, and the Choir take up their former position outside the entrance to the Sanctuary, or other appointed place.

(14) They then sing immediately the "Communion" of the Mass, and at the proper time will answer the *Ite missa est*, and sing the responses to the blessing of the Archbishop or Bishop (*i.e.*, *Sit nomen Domini, etc.*).

(15) After the Mass a procession is formed, and the Choir will fall in as directed by M.C. (For position of Choir during procession see Benediction of Palms, instruction No. 7, p. 140.)

¹ Or Cantors.

(16) During this procession the Choir must sing continuously the hymn *Pange lingua*, repeating as often as may be necessary from *Nobis natus*, but taking especial care that the last two verses (*Tantum ergo*, etc.), are only sung once, and this once is when the Blessed Sacrament has been placed upon the Altar of Repose.

(17) On arriving at the entrance to the Chapel of Repose the Choir will fall out, singing the while, *Pange lingua*.

(18) When the Deacon places the Blessed Sacrament on the Altar the Choir will finish the verse they happen to be singing, and immediately commence *Tantum ergo*.

(19) At the end of the *Genitori genitoque* the Celebrant (if he be the Ordinary) will again give his blessing, the Choir answering the responses.

(20) The procession re-forms in the same order as it came, and proceeds to the Sacristy.

The Mandatum

(1) The Choir will go to an appointed place in the Nave.

(2) The Gospel is sung by the Deacon, the Choir answering the responses.

(3) When the Bishop¹ begins to wash the feet, on a signal from M.C., the Choir will sing the Antiphon *Mandatum*, following it with the Psalm *Beati immaculati*, and then repeating the Antiphon *Mandatum*. They will sing as many of the Antiphons and Psalms which follow as may be necessary, taking care to repeat the proper Antiphon after each Psalm.

(4) They answer the responsories after the *Pater noster* in the ferial tone.

GOOD FRIDAY

(1) After the Lesson, the Choir will sing the first Tract, viz., *Domine, audi vi*.

¹ Or other appointed person.

- (2) After the Epistle the second Tract.
- (3) They will sing the *turba* part in the Passion.
- (4) After the Collects sing response to *Ecce lignum*, viz., *Venite adoremus*. (Three times in all.)
- (5) During the Adoration of the Cross, the Choir will sing the *Improperia*. (*Note*.—The Choirmaster must so arrange his music as to allow the Choir members to take part in the Adoration of the Cross.)
- (6) When this is finished, the Choir will take their proper position in the procession to the Altar of Repose. This procession is made in silence. The Choir remains at the *entrance* to the Chapel.
- (7) When the Celebrant has incensed the Blessed Sacrament, begin *Vexilla Regis*, and continue singing throughout the procession.
- (8) In the procession the Choir will fall in as usual, and proceed to their places. If they pass through the Chancel, they make *no* genuflection on passing the Altar.
- (9) They answer *Sed libera nos* to the *Pater noster*.

HOLY SATURDAY

- (1) Choir takes its appointed place in procession to door where the fire is to be blessed.
- (2) Fire is blessed at the door; this finished, procession re-forms and goes to High Altar. On the way the Deacon sings three times *Lumen Christi* (tone higher each time); Choir responds *Deo gratias* each time.
- (3) Choir return to their appointed places, genuflecting to the Cross on the High Altar.
- (4) They give Responses to the Preface of the *Exultet* in *ferial* tone.
- (5) Answer *Amen* to collects after the respective Prophecies.
- (6) After the fourth Prophecy sing Tract *Cantemus Domino*.
- (7) After eighth Prophecy sing Tract *Vinea facta est*.

(8) After eleventh Prophecy sing Tract *Attende cœlum*.

(9) Fall into procession in usual manner after the Cross, and on the way to the Font sing *Sicut cervus*.

(10) Answer all the responses at the Font, in ferial tone.

(11) Repeat in the Litanies the same words sung by the Cantors.

(12) Return to Choir with the rest of the procession. If in Sanctuary, genuflect on passing the Cross, and continue to sing the Litany meanwhile.

(13) Start *Kyrie* of Mass directly after the *Christi exaudi nos* of the Litany.

(14) No Organ before *Gloria* and much of it at the beginning of *Gloria*, as on Thursday.

(15) Repeat the *Alleluia* after the Celebrant a tone higher each time.

(16) After *Alleluias* the *Gradual* and *Tract*.

(17) NO *Agnus Dei*.

(18) After the Communion of the Priest, instead of singing the Communion of the Mass, begin to sing the triple *Alleluia* of the Vespers, and the Psalm which follows; repeating the triple *Alleluia* when Psalm is finished.

(19) The Antiphon of the *Magnificat* (*Vesperī autem Sabbatī*), is intoned by the Celebrant and sung by the Choir.

(20) The *Magnificat* as in Vespers.

(21) Repeat Antiphon after *Magnificat*.

(22) To *Ite missa est Alleluia*, answer "*Deo gratias, Alleluia, Alleluia.*"

MATINS FOR EASTER¹

(1) Organ plays and stops on signal.

(2) Answer responses.

¹ This is the order at Westminster Cathedral. Other choirs are, of course, at liberty to distribute the music as they think fit.

- (3) Sing whole of *Invitatorium*.
- (4) Cantors intone Antiphons, which are taken up by the Choir.
- (5) Cantors and Clergy sing all the Psalms, Choir singing *Glorias* in *falso bordone*.
- (6) Choir sings all *Responsoria*.
- (7) Choir sings *Te Deum* at end of Matins.
- (8) *Lauds* as usual.
- (9) *Benedictus* in Plain Chant, *falso bordone*, or "figured" music.
- (10) Choir answers to *Sit nomen*, etc.¹
- (11) At end of *Lauds*, Organ plays until stopped by signal.

Note that all Antiphons are pre-intoned.

¹ This of course only applies when a Bishop or Archbishop is present.

CHAPTER XXI

VISITATION OF A BISHOP OR ARCHBISHOP

(1) CHOIR to be in position at West door indicated by M.C.

(2) Immediately after Head Priest has incensed the Bishop, the Choir begins *Sacerdos et Pontifex* or *Ecce Sacerdos magnus*.

(3) When finished, Organ plays until signal is given to stop.

(4) While Organ is playing, procession goes to Altar of the Blessed Sacrament (*i.e.*, if the Blessed Sacrament is kept elsewhere than on the High Altar), and from there to the High Altar.

(5) Arrived at High Altar, Choir takes its usual place.

(6) Organ stops on signal: *Protector noster*, etc., are intoned. Choir answers *Et respice* and following responses.

(7) After Collect by Head Priest, Choir gives usual answers to Bishop's blessing.

(8) Then Mass usually follows.

(9) If not, go straight on to Allocution. Then to No. 11.

(10) After Gospel, Bishop's allocution.

(11) Bishop's blessing, with usual responses by Choir. (See p. 128.)

(12) *Credo*.

(13) Mass proceeds as usual. At its conclusion, Choir takes up position ready for procession.

℟ *In memoria æterna erunt iusti.*

℞ *Ab auditione mala non timebunt.*

(14) When procession starts, sing *Qui Lazarum*.

- (15) Take up position indicated by M.C.
- (16) Immediately Bishop sits down near catafalque, start *Libera me*.
- (17) After *Pater noster*, Choir answers *Sed libera*, and then following response in ferial tone.
- (18) *A porta inferi* and others, as in Requiem.
- (19) Proceed to High Altar, reciting *Miserere*.
- (20) Choir goes in procession to Chapel of the Blessed Sacrament, if Blessed Sacrament is not at High Altar.
- (21) In this case, Organ then plays and stops when signalled.
- (22) After Bishop has incensed the Blessed Sacrament, start *Tantum ergo* ; Wait after verse 1. Begin *Genitori* when veil is put on Bishop's shoulders.
- (23) After *Amen* of *Tantum ergo*, Organ plays until signalled to stop.
- (24) Confirmations may follow here.

INSTRUCTIONS FOR THE SINGERS AT CONFIRMATION

- (1) The Bishop, in a raised voice, says :—*Spiritus Sanctus*, etc. *Amen* is responded in the same tone.
- (2) The Bishop sings in the ferial tone :—*Adjutorium nostrum*, etc., and the other Versicles ; proceeding with the Prayer *Omnipotens sempiterne Deus*, etc., as in the *Pontificale*. The Singers respond.
- (3) All being confirmed, the Bishop washes his hands, meanwhile the Singers intone *Confirma hoc*, etc., adding *Gloria Patri*, etc., and repeating *Confirma hoc*, etc.
- (4) The Bishop sings, in the ferial tone, the remaining Versicles and prayers, and gives his blessing : the Singers responding also in ferial tone.

INSTRUCTIONS FOR THE SINGERS AT SOLEMN ORDINATIONS

N.B.—The following instructions apply to Solemn Ordinations held on the four “Ember” Saturdays, and on the Saturday before Passion Sunday.

See Notes at end of chapter, with reference to Ordinations holden at other times.

The Arrival of the Bishop

Sext having been recited, all will be in their places awaiting the arrival of the Bishop.

On the Saturday after Pentecost the Organ is played as the Bishop enters the Church. On the other "Ember" Saturdays, and on the Saturday before Passion Sunday, it is not played.

None

The Bishop, having prayed before the Blessed Sacrament and before the High Altar, goes to his throne. The Organist ceases playing, and the Bishop begins None, singing *Deus in adjutorium*, etc. The Singers respond *Domine ad adjuvandum*, etc., with *Gloria Patri*, etc., and *Alleluia* or *Laus tibi Domine*, according to the season.

The Singers intone the Hymn *Rerum Deus tenax vigor*, etc.

The Antiphon is intoned by the *Hebdomadarius*, or by another, according to the custom of the Church.

Two Cantors in surplice, standing in the middle of the Choir, intone the first Psalms of None, genuflect to the Altar and to the Bishop, and sit till the Psalms are finished.

The Bishop being seated, all in Choir sit and continue the Psalms; making pauses if required to do so by the Bishop's Master of Ceremonies. During the singing of the Psalms, when the Bishop rises, the Clergy in Choir remain seated.

The Psalms being finished, the Antiphon is sung.

The two Cantors who intoned the Psalms proceed, with genuflections as before, to place themselves before the Altar, or in the middle of the Choir.

All in Choir rise.

The Subdeacon having sung the Chapter, the two Cantors sing the Versicles of the responsory. The Singers respond.

If the Office be Ferial, and the *Preces* prescribed, they will be recited without singing.¹

The Bishop sings *Dominus vobiscum* and the Prayer. The Singers respond as usual.

Dominus vobiscum, etc., having been repeated, the Cantors sing in the ferial tone *Benedicamus Domino*. The Singers respond as usual.

The Bishop now vests for Mass. During the Mass the Choir will observe the ordinary rules as to standing, kneeling and sitting.

On the five days to which these instructions apply, the Mass will always be sung "of the Feria," whatever the Office may be.

When the Bishop arrives at the foot of the Altar and begins the Mass, the Singers begin the Introit. On the four Ember Saturdays the *Kyrie* follows immediately as usual: on other days the *Kyrie* will be sung after the first tonsure has been given.

The First Tonsure

The Bishop sings *Sit nomen*, etc., and *Adjutorium nostrum*, etc. The singers respond. The Bishop sings the invitation to prayer.

The Bishop being seated, the Singers immediately begin the Antiphon *Tu es Domine*, etc., with the first four verses of the Psalm *Conserva me*, without *Gloria Patri*, but repeating the Antiphon.

The Bishop sings *Oremus. Præsta quæsumus*, etc. The Singers respond *Amen*.

The Bishop sits, and the Singers begin the Antiphon *Hi accipient*, etc., with the Psalm *Domini est terra*, etc.; adding *Gloria Patri*, etc., and repeating the Antiphon.

¹ The phrase "without singing" (*sine cantu*) is the technical expression used in the Pontifical to indicate the speaking voice.

The Bishop sings *Oremus*. The Deacon sings *Flectamus genua*, and all kneel till the Subdeacon sings *Levate*. This rule applies throughout the function.

The Bishop sings the Prayer *Adesto Domine*, etc. The Singers respond *Amen*.

The Bishop having vested all the newly tonsured in surplice, sings *Oremus*. *Omnipotens sempiterne Deus*, etc. The Singers respond *Amen*.

The Bishop reads the admonition, and *Amen* is answered in the same tone.

The Bishop returns to his throne, and, on the four Ember Saturdays, sings the first prayer as in the Missal; the Singers responding *Amen*. On other days the *Kyrie* is sung on his return to the throne.

The Prayer finished, a singer in surplice will, at the invitation of a Master of Ceremonies, proceed to the middle of the Choir; and, having made the proper reverence to the Altar and to the Bishop, will place himself before the lectern, and sing the first lesson as in the Missal. Having finished, he will genuflect to the Altar, proceed to the throne, genuflect to the Bishop, ascend to kiss the Bishop's hand, descend and again genuflect to the Bishop, then genuflect to the Altar and return to his place.

The Ordination of Doorkeepers

The Bishop reads the Admonition and delivers the Keys to those who are to be ordained; they proceed to lock and unlock the Church door, and to ring a bell.

On their return the Bishop recites the Invitation to Prayer, and sings *Oremus . . . Domine sancte*, etc. The Singers respond *Amen*.

If the day be *not* one of the four "Ember" Saturdays, the remainder of the Minor Orders are now conferred without interruption. On the "Ember" Saturdays the

Bishop returns to his throne, and the Singers intone the first Gradual.

The Gradual being finished, the Bishop sings the second Prayer from the Missal, and the second Lesson is sung with the ceremonies prescribed for the first.

The Ordination of Lectors

The Bishop reads the Admonition, and delivers the Book to those who are to be ordained.

The Bishop sings the Invitation to Prayer, and the Prayer ; the Singers responding *Amen* as usual.

If it be *not* an "Ember" Saturday, Exorcists are now ordained.

On "Ember" Saturdays the Bishop returns to his throne, and the Singers intone the second Gradual.

The Gradual ended, the Bishop sings the third Prayer from the Missal, and the third lesson is sung with the ceremonies already described.

The Ordination of Exorcists

The Bishop reads the Admonition, and delivers the Book to those who are to be ordained.

The Bishop sings the Invitation to Prayer, and the Prayer ; the Singers responding *Amen*.

If it be *not* an Ember Saturday, Acolyths are now ordained.

On the Ember Saturdays the Bishop again returns to his throne, and the Singers intone the third Gradual.

The Gradual ended, the Bishop sings the fourth Prayer from the Missal, and the fourth lesson is sung with the ceremonies above described.

The Ordination of Acolyths

The Bishop reads the Admonition, and delivers the Candlestick and Cruet to those who are to be ordained.

The Bishop recites the Invitation to Prayer, and sings three Prayers; the Singers responding *Amen* as usual.

If it be one of the four "Ember" Saturdays the fourth Gradual is now sung. On the Saturday after Pentecost, the Singers genuflect after singing *Veni, sancte Spiritus*, etc. The Bishop then sings the fifth Prayer from the Missal, and the fifth Lesson is sung with the usual ceremonies.

If it be the Saturday before Passion Sunday: when all the Acolyths are ordained, the Bishop sings the Prayer of the Mass, the Collect or Prayer for those to be ordained, and the other Prayers prescribed by the Rubrics. The Singers respond as usual.

The Ordination of Subdeacons

After the fifth Lesson (or after the Prayers of the Mass, if it be not an "Ember" Saturday) the Bishop reads the Admonition.

Two Cantors, kneeling in the middle of the *Presbyterium*, sing the Litanies, to which all respond. Having sung *Ut omnibus fidelibus defunctis*, etc., they will pause. The Bishop will sing three Petitions; all responding. The Cantors then sing *Ut nos exaudire*, etc., and continue the Litanies to the end.

The Bishop admonishes those to be ordained, and delivers to them the Chalice and Paten, etc.

The Bishop recites the Invitation to Prayer, and sings the Prayer; the Singers responding as usual.

The Bishop vests the ordinands in Amice, Maniple and Tunic, and delivers to them the Book.

If it be an "Ember" Saturday, the Canticle *Benedictus es Domine*, etc., is now sung, followed by the Collects and Epistle.

If it be the Saturday before Passion Sunday, the Epistle is now sung.

If it be the Saturday after Pentecost, immediately after the verse *Benedictus es Domine*, etc., the Bishop intones *Gloria in excelsis Deo*; the Singers continue in the usual manner. The Collects and Epistle are then sung.

The Ordination of Deacons

The Epistle of the Mass having been sung, those to be ordained Deacon are presented to the Bishop. The Bishop reads a charge to Clergy and People, and an admonition to the Ordinands.

(If no Sub-deacons have been ordained, the Litanies are now sung.)

The Bishop reads the first Invitation to Prayer, and sings the second Invitation, concluding with *Per omnia*, etc., as at the Preface: the Singers respond in the ferial tone. At the end of the second part of this Preface, the Bishop adds, in a lower tone, *Per eundem Dominum*, etc. *Amen* is answered in the same tone.

The Bishop vests the Ordinands in Stole and Dalmatic; and delivers to them the Book.

The Bishop sings two Prayers: the Singers responding *Amen*.

The Singers begin the Tract, which they continue down to the last verse, exclusive.

If it be the Saturday after Pentecost, they sing the Sequence down to the last verse, exclusive.

The Ordination of Priests

The Ordinands are presented to the Bishop, who reads a charge to Clergy and People, and an admonition to the Ordinands.

(If no Deacons or Sub-deacons have been ordained, the Litanies are now sung.)

The solemn imposition of hands is made, and the

Bishop recites an Invitation to Prayer. *Amen* is answered.

The Bishop sings a Prayer, concluding with *Per omnia*, etc., as at the Preface: the Singers respond in the ferial tone. The Bishop concludes with *Per eundem Dominum*, etc., in a lower tone. *Amen* is answered in the same tone.

The Bishop vests the Ordinands, and then recites the Prayer, *Deus sanctificationem omnium Auctor*, etc., to which *Amen* is responded.

The Bishop intones *Veni Creator Spiritus*: the Singers continue the Hymn; meanwhile, the Bishop anoints the Ordinands, and delivers to them the Chalice and Paten.

The Bishop returns to his throne, and the Singers sing the last verse of the Tract (or Sequence).

The Gospel is sung in the usual manner.

If it be the Saturday after Pentecost, the *Credo* is sung.

The Bishop sings *Dominus vobiscum*, etc., and the Offertory is sung as usual.

If it be a day on which the Organ is allowed, the Organist will cease playing when the Bishop returns to the Altar.

The Preface having been sung by the Bishop, the Singers will pause while the whole of the *Sanctus* is recited by the Bishop and Ordinands. They will then sing it in the usual manner. When the singing is finished, the *Organ will not be played*.

The Bishop and Ordinands will first recite the whole of the *Agnus Dei*, etc.: the Singers will then sing it as usual.

The Bishop Communicates the newly-ordained Priests. The *Confiteor* is sung by the Deacon. The Bishop sings *Misereatur*, etc.: and *Indulgentiam*, etc., the Singers responding *Amen*.

All having Communicated, the Bishop intones the responsory, *Iam non dicam*, etc., which the Singers continue.

The Bishop gives the power to forgive sins; extends the chasubles of the newly-ordained; admonishes, and blesses them.

The Bishop recites the whole of the *Communio* with the newly-ordained: the Singers then sing it.

The Post-Communion Prayers, the *Benedicamus Domino* (or *Ite missa est*), and the Pontifical Blessing are sung as usual: the Singers responding.

The Indulgence having been published, the Bishop admonishes the newly-ordained Priests, and finally recites with them the beginning of the Gospel according to St. John.

If it be a day on which the use of the Organ is allowed, it may be played as usual when the Bishop retires.

Notes

When Ordinations are held on the Ember Saturdays, and on the Saturday before Passion Sunday, the Mass of the *Feria* is sung, whatever may be the Office appointed for the day: this is prescribed even on "first class" days.

On the Saturday in Holy Week, should there be Ordinations, the Office proceeds as usual up to the Litanies.

When the Petition *Ut omnibus fidelibus defunctis*, etc., has been sung, the Bishop sings three petitions: the Litanies are then continued to the end.

After the *Kyrie*, the Tonsure is given.

After the *Gloria in excelsis*, the four Minor Orders.

After the Collects, the Subdiaconate.

After the Epistle, the Diaconate.

After the *Alleluia* and the first part of the Tract, the Priesthood is conferred.

The remainder of the Tract is then sung, and the Mass continued as in the missal.

When Ordinations are held on days not mentioned above, they are usually held with less solemnity and without singing.

Should a solemn Ordination be held on such a day, and the Office be Festive, Terce or Sext would be sung, and the Bishop vested, in the Secretarium; and a procession made to the High Altar: should the Office be ferial, all would be done at the High Altar.

The Mass of the Office appointed for the day would be sung.

The Tonsure would be given immediately after the Introit.

All the Minor Orders after the Kyrie.

The Subdiaconate after the Collect.

The Diaconate after the Epistle.

The Priesthood would be conferred according to the season, as follows:—

Septuagesima to Easter:—Before the last verse of the Tract.

Easter to Pentecost:—Before the last verse preceding the Gospel.

Pentecost to Septuagesima:—Before the Verse *Alleluia*.

INSTRUCTIONS FOR THE SINGERS AT THE SOLEMN CONSECRATION OF A BISHOP

Prime having been recited, all will be in their places, awaiting the arrival of the Bishops.

When the Bishops and the Elect enter the Church, the Organ will be played, if it be a day on which it is permissible.

The Bishops having prayed before the Blessed Sacrament and before the High Altar, the Conse-

crating Bishop goes to his throne and begins Terce, singing *Deus in adjutorium*, etc. The Singers respond as usual.

The Singers intone the Hymn, *Nunc Sancte nobis Spiritus*, etc.

The Antiphon is intoned by the person whose office it is (according to the custom of the Church).

Two Cantors in surplice, standing in the middle of the Choir, intone the Psalms of Terce.

The Psalms being finished, the Antiphon is sung.

The Chapter having been sung, the two Cantors sing the Versicles of the Responsory: all respond.

The Bishop sings the Prayer: the Singers responding as usual.

The *Benedicamus Domino* is sung by the Cantors, with *Deo gratias* as usual.

The Bishops proceed to the Altar; the Elect is presented; the Mandate read; the Oath taken; and the Examination made—all without singing.

The Consecrator begins Mass at the foot of the Altar, and the Singers intone the Introit and *Kyrie* as usual. The Mass is that prescribed for the day.

The Consecrator intones *Gloria in excelsis*, etc. The Singers continue as usual.

The Prayers and the Epistles are sung as usual.

The Gradual (Tract or Sequence) is sung down to the last verse, *exclusive*.

The Consecrator admonishes the Elect, and recites an Invitation to Prayer. *Amen* is answered.

The Bishops kneel; and two Cantors, kneeling in the middle of the Choir, sing the Litanies.

The Cantors, having sung *Ut omnibus fidelibus defunctus*, etc., will pause, and the Consecrator will sing three petitions. The Cantors then resume *Ut nos exaudire*, etc., and continue to the end.

The Bishops impose their hands on the Elect, and the Consecrator sings a Prayer, concluding with *Per*

omnia, etc., as at the Preface. The Singers respond as usual in the ferial tone.

The Consecrator intones the Hymn *Veni, Creator Spiritus*, which the Singers continue; meanwhile the Consecrator anoints the head of the Elect.

The Hymn ended, the Consecrator continues in the tone of a Preface, *Hoc, Domine*, etc., concluding in a low tone without singing.

The Consecrator intones *Unguentum in capite*, etc., which the Singers continue, with the Psalm *Ecce quam bonum*, etc. *Gloria Patri* is added, and the Antiphon repeated. Meanwhile the Consecrator anoints the hands of the Elect.

The Consecrator blesses the Pastoral Staff and the Ring (if not previously blessed); gives them to the Elect; gives him also the Book of the Gospels. The Kiss of peace is then given. All without singing.

The Consecrator having washed his hands, the Singers sing the last verse of the Gradual (Tract or Sequence); and the Gospel, Credo and Offertory are sung as usual. If it be a day on which the use of the Organ is allowed, the Organist will cease playing when the Bishop has arrived at the Altar after the singing of the Offertory.

At the conclusion of the Preface, the Singers will wait until the Consecrator and the Elect have recited the whole of the *Sanctus*; and will then sing it as usual. When the singing is finished, the Organ must not be played.

The Consecrator and the Elect will first recite the *Agnus Dei*, etc., and the Singers will then sing it.

When the Bishops have communicated, they will read the *Communio*: the Singers will then sing it as usual.

The Post-Communion Prayers, the *Ite missa est* (or *Benedicamus Domino*) and the solemn Blessing are sung as usual.

The Consecrator blesses and gives to the Elect the Mitre and Gloves; and seats him upon the faldstool.

The Consecrator intones *Te Deum laudamus*, etc.: the Singers continuing.

The *Te Deum* being finished, the Consecrator intones the Antiphon *Firmetur*, etc.: the Singers continue, adding *Gloria Patri*, and repeating the Antiphon.

The Consecrator sings *Domine exaudi*, etc.; *Dominus Vobiscum*, etc., and a Prayer: the Singers responding as usual.

The newly-consecrated Bishop then gives his solemn Blessing; singing *Sit nomen Domini*, etc. The Singers respond as usual. (See p. 128, par. 3.)

The Newly-consecrated sings thrice *Ad multos annos*. No response is made.

The Consecrator and the Consecrated recite the beginning of St. John's Gospel, and all is concluded as at ordinary Pontifical High Mass.

INSTRUCTIONS FOR THE SINGERS AT THE FUNCTION OF BLESSING, AND LAYING THE FIRST STONE OF A CHURCH

(1) A lectern with Pontifical should be prepared for the Singers in a convenient place.

(2) There should be four or six Singers vested in surplice.

(3) Should the Bishop vest on the site, the Singers will assemble at their lectern and await his arrival. Should he vest elsewhere, all will approach the site in procession; the Singers walking two and two immediately after the three clerks with the Cross and torches. On arriving at the site, they will take their places at the lectern. If the officiating prelate be an Archbishop, the Singers and other Clergy in surplice precede the Cross.

(4) The Bishop blesses the salt and water without singing.

(5) The Bishop proceeds to the large wooden Cross. Immediately on his arrival the Cantors intone the

Antiphon, *Signum salutis*, etc., with the Psalm, *Quam dilecta tabernacula*, etc., adding *Gloria Patri*, etc., but not repeating the Antiphon.

(6) The Bishop sings *Oremus, Domine Deus*, etc. Singers respond *Amen*.

(7) The Bishop blesses the stone without singing.

(8) The Bishop kneels at a faldstool. Two Cantors kneel behind and sing the Litanies, all responding.

(9) The Litanies ended, all rise. The Bishop sings *Oremus, Actiones nostras*, etc. Singers respond *Amen*.

(10) The Bishop intones the Antiphon *Mane surgens Jacob*, which the Singers continue, with the Psalm *Nisi Dominus ædificaverit domum*, etc.; adding, *Gloria Patri*, etc., but not repeating the Antiphon.

(11) The Bishop lays and sprinkles the stone without singing.

(12) The Bishop intones the Antiphon *O quam metuendus est*, which the Singers continue, with the Psalm *Fundamenta ejus*, etc., adding *Gloria Patri*, etc., and repeating the Antiphon.

(13) The Bishop sings *Oremus . . . Omnipotens et misericors Deus*, etc. Singers respond *Amen*.

(14) The Bishop intones *Pax æterna*. Singers continue.

(15) The Bishop sings *Omnipotentem Deum fratres carissimi*, etc. Singers respond *Amen*.

(16) The Bishop intones the Antiphon *Bene fundata est*, which the Singers continue, with the Psalm *Lætatus sum*, etc., adding *Gloria Patri*, etc., and repeating the Antiphon.

(17) The Bishop sings *Oremus . . . Deus qui ex omnium*, etc. Singers respond *Amen*.

(18) The Bishop intones the Hymn *Veni, Creator Spiritus*, which the Singers continue.

(19) The Bishop sings two Prayers; the Singers responding *Amen*.

(20) The Bishop may deliver an exhortation.

(21) The Bishop gives his solemn Benediction, singing *Sit nomen Domini*, etc. Singers respond as usual. (See p. 128). The Indulgence is published.

(22) If the vestry be in some other place, the Singers, two by two, will follow the Cross and torches in recession; or precede Cross if the Officiant be an Archbishop.

Should the Bishop put off his vestments on the site, all will remain in their places till he has retired.

INSTRUCTIONS FOR THE SINGERS AT THE DEDICATION OR CONSECRATION OF A CHURCH

(1) There should be at least eight Singers.

(2) Outside the Church door a lectern should be prepared, with Pontificale, Part II.

(3) In the Sacristy surplices.

(4) In a convenient place in the Church, where it will not impede the function, another lectern with Pontificale.

(5) In the Chapel of the Relics a third lectern with Pontificale.

The Vigil

(6) On the eve of the function, the Relics having been exposed in the Chapel prepared, the Vigil begins with the recitation of Matins and Lauds.

If the relics be of martyrs having no proper Office, the Office Common of Martyrs should be recited, with the prayer *Deus qui nos conspicias* as in the Breviary for 14th October.

If the relics be of Saints having a proper Office in the Breviary, the proper Office may be recited.

The Function

(7) At the appointed hour the Singers assemble in the Sacristy and vest in surplice.

(8) They proceed to the Church with the Ministers and the other Clergy to await the arrival of the Bishop. They will remain near the door.

(9) The Bishop having arrived, they will divide into two rows, one row on either side of the door extending towards the faldstool.

(10) The Singers, two by two, follow the Cross and torches to the Chapel of the Relics, where they take their places at the lectern. N.B.—If the Celebrant be an Archbishop, the singers and other Clergy in surplice will precede the Cross. *This applies throughout the function.*

(11) The Bishop reads *Ne reminiscaris*, etc. The Singers, with the other Clergy, recite without singing the penitential Psalms. The Bishop alone repeats the Antiphon *Ne reminiscaris*.

(12) The Singers, two by two, follow the Cross and torches to the principal door of the Church (outside), where they place themselves at their lectern.

(13) The Bishop intones the Antiphon *Adesto Deus*, which is continued by the Singers.

(14) The Bishop sings *Oremus*, *Actiones nostras*, etc. Singers respond *Amen*.

(15) The Bishop kneels at a faldstool. Two Cantors kneeling near, sing the Litanies, to which all respond. When *Propitius esto*, *Exaudi nos Domine* has been sung, the Cantors cease, and all rise.

(16) The Bishop blesses salt and water without singing.

(17) The Bishop intones the Antiphon *Asperges me*, which the Singers continue. Having finished, they immediately intone the Responsory *Fundata est*, etc.

N.B.—The singers do *not* go round with the Bishop.

(18) The Bishop having returned to the door, the Singers cease. The Bishop sings *Oremus . . . Omnipotens sempiterne Deus*, etc. Singers respond *Amen*. N.B.—At this prayer, and at all prayers throughout

the function, when the Deacon sings *Flectamus genua* the Singers kneel; rising when the Subdeacon sings *Levate*.

(19) The Bishop having again taken the *aspersorium*, the Singers immediately intone the Responsory *Benedic Domine*, etc.

(20) The Bishop, having again returned to the door, sings *Oremus . . . Omnipotens sempiterne Deus*, etc. Singers respond *Amen*.

(21) The Bishop having once more taken the *aspersorium*, the Singers immediately intone the Responsory *Tu Domine*, etc.

(22) The Bishop, having returned to the door, sings *Oremus . . . Omnipotens et misericors Deus*. The Singers respond *Amen*.

(23) The Singers follow the Cross and torches into the Church. The doors being closed, they intone the Antiphons *Pax æterna* and *Zachæe festinans* while proceeding to their lectern.

(24) The Bishop intones *Veni, Creator Spiritus*. Singers continue.

(25) The Hymn being finished, the Bishop kneels at his faldstool, and two Cantors immediately begin to sing the Litanies, to which all respond.

N.B.—The invocations of the Saints whose Relics are to be enclosed in the Altar, and of the Saints to whom the Church is to be dedicated, are to be sung *twice*.

If the Saints are not named in the Litanies, they must be invoked by name twice, immediately after the other Saints of their order, and before the common invocation of their order, *e.g.*, before *Omnes sancti Martyres*; *Omnes sancti Pontifices et Confessores*, or as the case may require.

If the dedication be to a mystery of the life or passion of Jesus Christ, *Fili Redemptor mundi Deus* is repeated.

When *Ut omnibus fidelibus defunctis*, etc., has been sung, the Cantors pause, and the Bishop sings three petitions. The Cantors then continue to the end.

(26) The Bishop sings two Prayers. The Singers respond *Amen*.

(27) When the Bishop begins the Alphabets, the Singers begin the Antiphon *O quam metuendus est*, etc., with the Canticle "Benedictus," repeating the Antiphon after each verse if necessary; but it will generally suffice if the Antiphon be sung only before the first and after the last verses.

(28) The Bishop intones *Deus in adjutorium*, etc. Singers respond *Domine ad adjuvandum me*, etc. This is done a second and third time in ascending tones, the Bishop singing *Gloria Patri*, etc., alone, and the Singers responding *Sicut erat*, etc.

(29) The Bishop blesses and mixes salt, water, ashes and wine, without singing: proceeds to door, signs it with the sign of the Cross: returns to table near Altar, and recites the invitation, *Deum Patrem*, etc., without singing.

(30) The Bishop intones the Antiphon *Introibo*, etc., which the Singers continue, with the Psalm *Judica me*, etc., without *Gloria Patri*.

N.B.—If only one Altar is to be consecrated, the Antiphon should not be repeated after every verse, but only after the last verse. This remark does not apply to the Antiphon *Asperges*, which follows shortly, and which *must* be repeated after every three verses of the Psalm.

(31) The Bishop sings *Oremus . . . Singulare illud propitiatorium*, etc. The Singers respond *Amen*.

(32) The Bishop intones the Antiphon *Asperges me*, which the Singers continue, with the Psalm *Miserere*, pausing at end of third verse. The Bishop again intones *Asperges me*, which the Singers

continue, with the *next* three verses of the Psalm *Miserere*, and again pause.

The Bishop and Singers continue in the same order till the Antiphon has been sung seven times; the two remaining verses of the Psalm are then sung *without Gloria Patri*.

(33) The Singers intone the Antiphon *Hæc est domus*, with the Psalm *Lætatus sum*, without *Gloria Patri*, and *without* repeating the Antiphon.

(34) The Singers intone the Antiphon *Exurgat Deus* with the Psalm *In Ecclesiis*, without *Gloria Patri*, and *without* repeating the Antiphon.

(35) The Singers intone the Antiphon *Qui habitat*, etc., with the Psalm *Dicet Domino*, etc., without *Gloria Patri*, and *without* repeating Antiphon.

(36) The Singers begin the Responsory *Domus mea*, etc., etc.

(37) The Bishop intones the Antiphon *Vidit Jacob*, etc.; the Singers continue.

(38) The Bishop sings two Prayers, with a Preface. The Cantors respond in the ferial tone.

(39) The Bishop blesses Cement without singing.

(40) The Singers follow the Cross and torches to the Chapel of the Relics, carrying with them the books containing the Antiphons to be sung in procession of Relics.

(41) The Bishop sings *Oremus . . . Aufer a nobis*, etc. Singers respond *Amen*.

(42) The Singers intone either the Psalm *Venite*, etc. (*without Gloria Patri*), or they may sing the Responsory of the Martyrs whose relics are there.

(43) The Bishop sings *Oremus . . . Fac nos quæsumus*, etc. The Singers respond *Amen*.

(44) The Bishop intones the Antiphon *Cum jucunditate*, etc.; the Singers continue.

(45) The Singers follow the Cross and torches in procession, singing the Antiphons prescribed.

(46) On arriving before the principal door of the Church, the Singers will stand a little aside, and allow the Relics to pass round the Church, themselves remaining near the door (outside), and continuing the Antiphons.

(47) When the Relics are deposited on the table, the Singers will cease.

(48) The Bishop may deliver an exhortation.

The Archdeacon may read two Decrees.

The Bishop may address the Founder.

(49) The Singers intone the Responsory, *Erit mihi Dominus*, etc.

(50) The Bishop sings *Oremus . . . Domum tuam*, etc. Singers respond *Amen*.

(51) The Bishop anoints the door-posts without singing.

(52) The Bishop intones the Antiphon, *Ingredimini Sancti Dei*, etc., which the Singers continue, following the Cross and torches into the Church, and proceeding to their lectern.

(53) The Bishop intones the Antiphon *Exsultabunt Sancti*, which the Singers continue, with the two Psalms *Cantate Domino* and *Laudate Dominum*. *Gloria Patri* is not sung, but the Antiphon is repeated.

(54) The Bishop sings *Oremus . . . Deus qui in omni loco*, etc. Singers respond *Amen*.

(55) The Bishop intones the Responsory *Sub altare Dei*, which the Singers continue.

(56) The Bishop intones the Antiphon *Sub altare Dei*, which the Singers continue, with *Corpora Sanctorum*, etc., if required.

(57) The Bishop sings *Oremus . . . Deus qui*, etc. The Singers respond *Amen*.

(58) Bishop intones Antiphon *Stetit angelus*. Singers continue.

(59) Bishop sings *Oremus. Dirigatur*, etc. Singers respond *Amen*.

(60) The Bishop intones the Responsory *Dirigatur*, etc., which the Singers continue.

(61) Bishop intones Antiphon *Erexit Jacob*, etc., which the Singers continue, with Psalm *Quam dilecta*, etc. *Gloria Patri* is not sung, but Antiphon is repeated.

(62) Bishop intones Responsory *Dirigatur*, etc. Singers continue.

(63) Bishop sings *Oremus . . . Adsit Domine*, etc. Singers respond *Amen*.

(64) Bishop intones Antiphon *Mane surgens Jacob*, which Singers continue, with Psalm *Bonum est*, etc. *Gloria Patri* is not sung, but the Antiphon is repeated.

(65) Bishop intones Responsory *Dirigatur*, etc. Singers continue.

(66) Bishop sings two Prayers. Singers respond *Amen*.

(67) Bishop intones Antiphon *Unxit te Deus*, which Singers continue, with Psalm *Eructavit*. No *Gloria Patri*, but Antiphon is repeated.

(68) Bishop intones Responsory *Dirigatur*, etc., which Singers continue.

(69) Bishop sings *Oremus . . . Descendat*, etc. Singers respond *Amen*.

(70) Bishop intones Antiphon *Sanctificavit*. Singers continue, with Psalm *Deus noster refugium*, etc. No *Gloria Patri*, but Antiphon is repeated.

(71) Bishop intones Antiphon *Ecce odor*, which Singers continue, with Psalm *Fundamenta ejus*, without *Gloria Patri*, and without repeating Antiphon.

(72) Bishop recites invitation to prayer; then intones the Antiphon *Lapides pretiosi*. The Singers continue, with the Psalm *Lauda Jerusalem*, and the responsories, while the Bishop anoints the Crosses round the walls.

(73) Bishop intones Antiphon *Aedificavit Moyses*, which Singers continue.

(74) Bishop recites invitation to prayer; blesses incense, reciting Versicles and Prayer without singing.

(75) The Bishop intones *Alleluia. Veni, sancte Spiritus*, which the Singers continue. This being finished, the Cantors intone the Antiphons *Ascendit funus* and *Stetit Angelus*.

(76) Bishop sings two Prayers and a Preface; the Singers responding in the ferial tone.

(77) Bishop intones Antiphon *Confirma hoc*, which Singers continue with Psalm *Exsurgat Deus*, adding *Gloria Patri*, etc., but *not* repeating the Antiphon.

(78) The Bishop sings *Oremus. Majestatem tuam*, etc. Singers respond *Amen*.

(79) Bishop sings *Oremus. Supplices te deprecamur*, etc. Singers respond *Amen*.

(80) The Bishop blesses the new cloths and other ornaments of the Altar; reciting the Versicles and Prayer without singing.

(81) The Bishop intones the Antiphon *Circumdate Levitæ*, which the Singers continue with the rest of the *Responsoria*. If the Psalm *Deus, Deus meus* be sung, *Gloria Patri* is added.

(82) The Bishop intones the Antiphon *Omnis terra*, etc., which the Singers continue. This is intoned and sung a second and third time.

(83) Bishop sings two Prayers, with *Dominus vobiscum* and *Benedicamus Domino*. Singers respond *Amen, Et cum spiritu tuo*, and *Deo gratias*.

(84) If *low Mass* is to be celebrated, the Bishop will here give his solemn benediction, singing *Sit nomen Domini*, etc.; the Singers responding as usual. (See p. 128.)

If the Bishop is to sing the Mass, or assist pontifically, he will give his benediction at the end of the Mass as usual.

(85) If the Mass be sung, the Singers will render all

that is prescribed in the *Graduale* for the Dedication of a Church, unless it be a day on which some other office is obligatory.

DIOCESAN SYNODS

N.B.—The instructions given under this head are framed in accordance with Gavantus, Martinucci, and the most accepted authorities. It is, however, to be distinctly understood that only the instructions contained in the *Cæremoniale Episcoporum* and the rubrics of the *Pontificale Romanum* are absolutely binding; and that others may be set aside by the superiors of Churches.

(1) The Singers should be provided with the small books containing the Hymns, Antiphons, Psalms, etc., appertaining to this function. The ordinary *Graduale* will, of course, be required for the Pontifical Mass.

(2) When the Bishop arrives at the door of the Church, the organ will be played as usual.

(3) The Bishop, having vested, will intone the Hymn *Veni, Creator Spiritus*, which the Singers will continue.

(4) The first stanza having been sung, a procession will be formed, in which the Singers will occupy their usual place. (See p. 140, par. 7.)

(5) During the procession the Singers will continue the Hymn *Veni, Creator*, etc.; adding others hymns and psalms as provided in the special book mentioned above.

(6) Should a "station" be made at any place, the proper Antiphon, Versicle, and Prayer will be sung, as in the processions of the greater Litanies. (See p. 134, par. 5.)

(7) The procession having returned to the Sanctuary, the organ will be played as usual while the Bishop makes his preparation for Mass and assumes the sacred vestments.

(8) During the Pontifical Mass the Singers will

observe all that is prescribed in Chapter XVIII. If, for any reason, the Bishop be unable to celebrate, the Singers will, of course, follow the instructions given in Chapter XVIII., par. 6.

(9) The Votive Mass of the Holy Ghost will be sung, with *Gloria in excelsis*, and *Credo*, but without the Sequence. Should the Synod be held on the feast or within the octave of Pentecost, the proper Mass of the day will be sung.

(10) After *Ite missa est*, etc., the Bishop does not give the blessing as usual, but proceeds to read the last Gospel, during which the organ will be played.

(11) When the Bishop has assumed the cope and arrived at the faldstool before the Altar, the organ will cease.

(12) The Bishop will intone the Antiphon *Exaudi nos Domine*, which the Singers will continue, together with the Psalm *Salvum me fac Deus*, etc., adding *Gloria Patri*, etc., and repeating the Antiphon.

(13) The Bishop will sing the Prayers *Adsumus Domine*, etc., and *Omnipotens sempiterne Deus*, etc.; the Singers responding *Amen* to each.

(14) When the Bishop kneels at his faldstool, two Cantors in surplice will place themselves by the side of the assembly and begin the Litanies, to which all respond.

(15) The petition *Ut omnibus fidelibus defunctis*, etc., having been sung, the Cantors will pause, and the Bishop will sing one petition, to which all respond *Te rogamus*, etc. The Cantors then continue the Litanies to the end.

(16) The Bishop sings the Prayer *Da quæsumus*, etc., the Singers responding *Amen*.

(17) A Gospel is sung, the Singers responding as at High Mass.

(18) The Bishop intones the Hymn *Veni, Creator Spiritus*, which is continued by the Singers.

(19) The Hymn being finished, Lay Singers will be directed to retire.

(20) Towards the close of the Synod, Lay Singers will be re-admitted.

(21) The Bishop will intone the Hymn *Te Deum laudamus*, etc., which the Singers will continue, the organ being played.

(22) The Bishop will sing the Prayer *Nulla est, Domine*, etc., the Singers responding *Amen*.

(23) If the acclamations be sung, the Singers will respond as in the special book provided for the Synod.

(24) The Bishop will give the solemn blessing; the Singers responding as usual. (See p. 128.)

(25) The Archdeacon will sing *Recedamus cum pace*, the Singers responding *In nomine Christi*.

(26) The organ will be played as usual till the Bishop has left the Church.

(27) The above instructions suppose that the Synod will be concluded in one sitting.

(28) Should the Session be suspended and resumed the same day, the organ will be played when the Bishop returns to the Church, and the Prayer *Adsumus Domine* will be repeated. At the close of the day's sitting, if the Synod be not concluded, the Bishop will give the Solemn Blessing, and the Singers will respond as usual, the organ being played as usual till the Bishop has left the Church. If the Synod be concluded, all will be done as described in §§ 20-26. -

(29) Should the Synod be prolonged for two or three days, the Singers will observe each day all that is prescribed for the first day with the following exceptions:—

(a) The procession before Mass with *Veni, Creator*, etc., is made on the first day only.

(b) The Litanies are sung on the first day only.

(c) The Antiphons, Psalms, and Prayers vary from day to day. (See special book provided for the Synod.)

(d) It is not usual for the Bishop to sing the Mass himself on the second and third days.

(30) In every case the Synod will conclude as in §§ 20-26.

PROVINCIAL COUNCILS

N.B.—The instructions given under this head are framed in accordance with Gavantus, Martinucci, and the most accepted authorities. It is, however, to be distinctly understood that only the instructions contained in the *Cæremoniale Episcoporum*, and the rubrics of the *Pontificale Romanum*, and that others may be set aside by the superiors of Churches.

(1) The Singers should be provided with the little books specially prepared for the function, and which should contain all necessary psalms, preces, acclamations, etc. The ordinary Graduale will, of course, be required for the Pontifical Masses.

(2) At the appointed hour the Singers will be in readiness in or near the Archiepiscopal Chapel.

(3) The Metropolitan being vested, will intone the Hymn *Veni, Creator Spiritus*, which the Singers will continue.

(4) The first stanza having been sung, a procession will be formed, in which the Singers will occupy their usual place. (See p. 140, par. 7.)

(5) During the procession the Singers will continue the Hymn *Veni, Creator*, adding if necessary other hymns and psalms as provided in the special book mentioned above.

(6) Should a "station" be made at any place, the proper Antiphon, Versicle, and Prayer will be sung as in the processions of the greater Litanies. (See p. 134, par. 5.)

(7) The procession having entered the Metropolitan Church, the Singers will proceed to their appointed place.

(8) The organ will be played as usual while the Metropolitan visits the M.B. Sacrament, prepares for Mass, and assumes the sacred vestments.

(9) During the Pontifical Mass, the Singers will observe all that is prescribed in Chapter XVIII.

(10) The Votive Mass of the Holy Ghost will be sung, with *Gloria in excelsis* and *Credo*, but without the Sequence. Should the Council be held on the feast or within the octave of Pentecost, the proper Mass of the day will be sung.

(11) After *Ite missa est*, etc., no blessing will be given. The organ may be played during the reading of the last Gospel, etc.

(12) When the Metropolitan has assumed the cope and arrived at his faldstool, the organ will cease.

(13) The Metropolitan will intone the Antiphon *Exaudi nos Domine*, which the Singers will continue, together with the Psalm *Salvum me fac Deus*; adding *Gloria Patri*, etc., and repeating the Antiphon.

(14) The Metropolitan will sing the Prayers *Adsumus* and *Omnipotens sempiterne Deus*, etc., the Singers responding *Amen* to each.

(15) When the Metropolitan kneels at his faldstool, two Cantors will kneel at one side of the assembly and begin the Litanies, to which all will respond.

(16) The Cantors, having sung the petition *Ut omnibus fidelibus defunctis*, etc., will pause, and the Metropolitan will sing one petition, to which all will respond *Te rogamus audi nos*. The Cantors will then continue the Litanies to the end.

(17) The Metropolitan will sing the Prayer *Da quæsumus*, etc., the Singers responding *Amen*.

(18) A Gospel will be sung, the Singers responding as at High Mass.

(19) The Metropolitan will intone the Hymn *Veni, Creator Spiritus*, which the Singers will continue.

(20) The Hymn being finished, Lay Singers will be directed to retire.

(21) Towards the close of the Session, Lay Singers will be re-admitted.

(22) When the Metropolitan gives the solemn blessing, saying *Sit nomen Domini*, etc., the Singers will make the usual responses.

(23) The organ will be played as usual till the Metropolitan has left the Church.

(24) On the succeeding days the Singers will observe all prescribed for the first day, with the following exceptions:—

(a) They will assemble in their appointed place in the Church.

(b) There will be no procession with *Veni, Creator*, etc., before Mass.

(c) The Litanies will not be sung.

(d) The Antiphons, Psalms, and Prayers, sung after Mass, vary from day to day, and will be found in the book specially prepared for use during the Council.

(25) Should the Session be suspended, and resumed the same day, the Solemn Blessing will be given at the close of the day and not at the time of suspension.

(26) On one day during the Council, the Metropolitan will sing a solemn Pontifical *Requiem* Mass: the Singers will observe all prescribed in Chapter XVIII.

(27) At the close of the Council a procession will be formed, the Singers taking their usual place. (See p. 147, par. 7.)

The Metropolitan will intone the Hymn *Te Deum*, etc., which will be continued by the Singers and Clergy alternately.

(28) The Metropolitan sings the Prayer *Nulla est Domine*, to which the Singers respond *Amen*.

(29) One of the suffragan Bishops will sing the acclamations: two or four Singers may assist the Bishops with the responses, which should be found in the book prepared.

(30) The Metropolitan gives the Solemn Blessing, the Singers responding as usual. (See p. 128.)

(31) The first Deacon will sing *Recedamus cum pace* ; the Singers respond *In nomine Christi*.

(32) The organ will be played as usual till the Metropolitan has left the Church.

CHAPTER XXII

THE ENGLISH SCHOOL OF MUSIC

IN the history of music, and especially Church music, there is nothing more remarkable than the very high position which early English composers took, remote as they were from Rome and contact with the Italian school. With the Netherlands they must have been more or less in touch, but even so, the music of English composers exhibits an individuality entirely its own. However many points of contact there might be between the English school and those on the Continent, its music cannot be said to be a copy of any of them. During the period of Plain Chant its practice was brought to a high pitch in England. From the time of St. Dunstan (who has been credited with *Rex Splendens* and *Gaudent in celis*), Englishmen were amongst the composers of its melodies.

It is now a commonplace of musical history that the earliest known instance of polyphonic writing—"Sumer is icumen in"—was the work of a monk of Reading, and when composers on the Continent were slowly and laboriously trying to combine melodies, it was an Englishman, John of Dunstable, who, about 1400, first brought anything like structure to his musical compositions. From that time onwards the roll of Englishmen who contributed to the stores of Church music is a long and honourable one. Before the star of Palestrina had risen, there was a great and flourishing school of English Church Music, which shone with undiminished glory until blotted out by the dark shadow of the Penal

Times. Every monastery of consequence had its school of choristers, and the thoroughness of the musical training there received may be seen in the long list of great English musicians who were "cloister bred." Apart from such doubtful stories as the founding of a music professorship at Oxford by Alfred, the pages of Chappell and Davey show how far English theorists had advanced in the direction of counterpoint at a period when their European contemporaries were still fumbling with their barbaric successions of octaves and fifths. It is certain that in the twelfth century such musicians as John Garland had some notion of double counterpoint, and an MS. *Alleluia* of the same period in the writer's possession contains a remarkable example of two part counterpoint in neumatic notation.

In the progress of the new art of Polyphony, slowly working its way towards the perfection of the sixteenth century, English musicians took an essentially prominent part. Interesting as may be their biographies and achievements, from an historical point of view, they hardly fall within the scope of a volume like this, which deals mainly with practical things. For the most complete account of their doings the reader is referred to Davey's "History of English Music," which omits nothing important concerning them. It is sufficient to say that documentary evidence is amply forthcoming to prove the assiduity with which choral singing was practised during the whole of that period, not only in the monasteries, Chapel Royal, and Collegiate Churches, but also in the private establishments of ecclesiastics and nobles. The pre-eminence of England in choral singing is a recognised fact of modern times, but we have evidence as early as the fifteenth century that the same sweetness and power was to be found in English voices then.

In 1466 we have an account by the brother-in-law of the then King of Bohemia of a tour which he made

through Western Europe. He says of Edward IV.'s Chapel Royal Singers: "We heard in no country more agreeable and sweeter musicians than these;" and again: "I believe there are no better singers in the world." The Venetian Ambassadors to Henry VIII., and certain German nobles who visited Elizabeth, spoke as enthusiastically of the Chapel Royal Singers as the Bohemians of the fifteenth century had done, one of them committing himself to the statement that their singing was more that of angels than of men. It would thus appear that the special care devoted everywhere to the training of the boys' voices—a tradition so thoroughly English—was amply justified by results. Among the numerous private establishments which thus competed with each other in the splendour of their services, may be mentioned that of the Duke of Buckingham, with a choir of 18 men and 9 boys; the Duke of Northumberland, of which a detailed account is given by Hawkins; Cardinal Wolsey, with a choir of 32 singers; Magdalen College, Oxford, with a choir of 24. The chief duty of these choral establishments was the rendering of daily Mass and Vespers, but they were also called upon to provide music for Mystery Plays and dramatic entertainments. Of course the Chapel Royal always held the pre-eminent place; and in order to secure a constant supply of the best voices, an Act was passed in the reign of Richard III., by which certain officials were authorised to scour the country and forcibly bring to the Chapel Royal competent singers, either boys or men. Hawkins prints an amusing account of this by Tusser (author of the "Five Hundred Points of Husbandry"), who was thus kidnapped and brought to London. These kidnapping powers were confirmed by Queen Elizabeth, who exempted only St. Paul's Cathedral and Windsor from interference. At the Reformation, of course, when the Mass was abolished, most of these choral

establishments were broken up, and it seemed as though the glories of English choral singing were about to suffer eclipse. But Elizabeth was not the woman to suffer any diminution of splendour in any functions appertaining to the Court. She was quite determined that the magnificence of the Chapel Royal services, so long the wonder and admiration of Europe, should not be denuded of their ancient splendour at the bidding of reforming prelates. On the contrary, she maintained as ornate ceremonies as were consistent with the new form of worship, and not merely did she retain the services of all her musicians (knowing them to be Catholics), but also created new posts for others, such as Tallis and Byrd, although she could have been under no illusion as to their religious opinions. In fact, now that the monasteries were suppressed, all the musical talent of the kingdom was concentrated in the Chapel Royal, and every musician of importance would appear to have had a place on its foundation save Redford (of St. Paul's), Whyte (of Westminster Abbey), and Robert Johnson (a priest and composer of considerable talent). This protection extended to Catholic musicians by Elizabeth is a curious historical fact, but it is eminently characteristic of the woman. So long as these men were willing to "lie low" and be content with performing their Chapel Royal duties, they were safe from persecution. But let them obtrude their Catholicity and come publicly into conflict with the reformers, she threw them overboard, as she would have thrown overboard, say, Drake and Hawkins, had their buccaneering proved unsuccessful, and got *them* into trouble. One of her musicians actually did have this experience, and after his flight from Court she vented her wrath on her "Master of Musik," flinging her slipper at his head, and soundly abusing him for letting so excellent a musician get into trouble, and so depriving her of his services. Elizabeth regarded the

Chapel Royal as an appanage of her Court, and treated the musicians' posts in it as purely Court appointments. It is not surprising, therefore, that her musicians should look upon the services as Court functions which need not trouble their consciences. Certain it is that they retained their posts through all the changes of religion, but it is equally certain that they made no pretence of becoming Protestants. Only three musicians of any note at that time appear to have accepted the new religion: Merbecke (who abandoned music for pamphleteering), Testwood, and Tye. Merbecke and Testwood belonged to the Chapel at Windsor, and it is a significant fact that Tye's apostasy was rewarded by a benefice in the Ely diocese, and his services at the Chapel Royal were dispensed with. I have sometimes wondered whether Elizabeth regarded him as the Protestant fly in the Popish ointment.

As may be imagined, an enormous quantity of music was included in the general destruction of Church property. Bale tells us of how the huge stores of manuscripts—the accumulation of centuries—were used as waste-paper, and priceless parchments were sent to book-binders abroad “by ships full.” When it is remembered that more than six hundred monasteries and nunneries were dissolved, and that all the known remains of pre-Reformation compositions are catalogued, it will be seen how extraordinary the destruction must have been.¹ “How many *hundreds* of Masses, Magnificats, and Motets by Dunstable, Power, Benet, Pasche, Banester, Davey, Cornish, Ludford, Fairfax, and Cooper, and their compeers, must have perished at this time for ever.”²

But even from the residuum that escaped the wreck,

¹ See Gasquet's “Henry VIII. and the English Monasteries,” vol. ii., pp. 423-5.

² Davey, “History of English Music,” p. 116.

and is now preserved in museums and libraries, we are able to form a pretty accurate idea, not only of the vast amount which was produced by Englishmen for the services of the Church, but also of its very high artistic quality as compared with what was being produced on the Continent. One can understand how such early works as those of Fairfax and Taverner should find but little favour in view of the glorious school which immediately succeeded them, but a Mass by the latter, entitled "The Western Wynde," which the writer has scored, is a composition not unworthy to be sung, even at the present day, to ears habituated to the more suave and polished periods of Palestrina. Popular opinion is so far right in connecting the culmination of the English Polyphonic School with the names of Tye, Tallis, and Byrd, but it is no less true that their genius has overshadowed a multitude of other names of eminent merit which deserve a better fate than oblivion, and in one case, that of Robert White, I have always been at a loss to understand why he should be regarded as so much the inferior of any of the three. The scanty compositions of Redford, Blytheman, Shepherd, and Mundy, which have come down to us may, perhaps, account for the little attention which they have received in later times, in view of the vigour of their themes, the skilful treatment of their subjects, the easy freedom of their counterpoint, and above all, the artistic and eminently religious treatment of their text. It is impossible to believe that they were other than prolific writers, and that most of their work has been lost. Another composer, Peter Philips, of the very highest order, has also received but scanty recognition at the hands of musical historians, probably from the fact that he fled the country at the Reformation and published all his works abroad. Of him I shall speak later. One of the best indications of the state of English Church music in the sixteenth century is furnished

by a manuscript in the British Museum which seems to have attracted notice from only two historians—Nagel and Davey. It is an invaluable document, not only from the number of admirable compositions which it contains by writers almost unknown to us, but also from the insight it gives us into the special treatment which the Liturgy received from musicians of the time. It would appear that the *Asperges me* was at that time sung to fairly elaborate music, as also was the *Alleluia*. Of the twelve Masses which it contains, three of them are on the theme of "Western Wynde" (by Taverner, Tye, and Shepherd respectively. Three others—one by Whitbrooke and two by Mundy—bear the title "Upon the Square," a curious expression, which recently elicited a number of inquiries and speculations in the Journal of the Internationale Musik Gesellschaft. Evidence was produced by Mr. Barclay Squire that this title had not, as may be supposed, a masonic signification, but was used to describe a piece of music in four parts. Mundy's treatment of his subject is eminently skilful and melodious. These three works differ from most English Masses of the period in possessing a *Kyrie* in full. Of all the English Masses which I have examined, only about a dozen of them possess a *Kyrie*. Another peculiar feature of them is the omission, in certain instances, of the words of the *Credo* from *Et iterum* to *remissionem peccatorum*. I have never been able to discover the reason for this, but it is quite clear that in thus omitting a portion of the text, composers were not availing themselves of the license assumed by modern writers, but were following some recognised national custom, since the omitted words were the same in every case. There is no evidence to show whether the omitted portions were recited or sung to Plain Chant or not. The omission of the *Kyrie* is, in the opinion of such reliable authorities as Professor Wooldridge and Mr. Arkwright, due to the fact

that it was invariably sung to Plain Chant, and, as far as my own research has gone, I am inclined to agree with them. Of course, in such a manuscript as I am describing, Magnificats occupy a prominent place, and they all follow the recognised custom of singing the verses in Plain Chant and Polyphony alternately. Motets in honour of Our Lady also naturally fill a large place in the volume, as also do others on the subject of the Resurrection. Two other striking features in the manuscript deserve notice; one, the very elaborate polyphonic treatment accorded to the *Gloria Laus* for Palm Sunday, the other the treatment of the Compline Office.

There is a tendency nowadays on the part of ill-informed critics to regard this beautiful office as one in which music is to be confined to a narrow minimum, or eliminated; but the whole evidence of the polyphonic period is against this. It is almost unnecessary to say that where we find composers systematically setting certain portions of the Office to music we may fairly assume that it was the custom to sing them in that manner, and that composers were not thus furnishing music merely for their own pleasure, but in accordance with the laws of supply and demand. It is extremely unlikely that composers would continue so persistently to set to music portions of the Liturgy which were never likely to be performed. Constant musical treatment of the same words naturally implies constant performance. Since the *Nunc dimittis* occupies the same place in Compline as does the *Magnificat* in Vespers, it is a little strange to find so few settings of it in English MSS., but this is probably accounted for by the fact that it was sung in Falsobordone. The *Te lucis*, however, would appear to have been constantly sung in Polyphony, as was also the *In manus*. Unlike Palestrina, our English composers do not seem to have set the *Salva nos*, though the prayer "*Sub tuam protectionem*," strangely

enough, seems to have received their attention. Amongst the many compositions scattered throughout contemporary manuscripts some remarkable pieces of great beauty occur, written by men hardly known to us except by name. Amongst these I may mention a Compline Hymn on the Plain Chant by Blytheman, and a solitary *Ave Maria* by Robert Parsons. So beautiful and tender, indeed almost modern in feeling, is the latter, that had it been anonymous, I should have guessed it to be Tallis, even without the addition of several Tallis mannerisms which it possesses. The number of anonymous compositions to be found is really surprising, considering the high artistic merits of most of them, especially those of a penitential character. And here I may note the very great attention which English composers devoted to the solemn offices of Holy Week. I have written in detail elsewhere¹ of Tallis's remarkable *Lamentations*, but Robert White and others have set the same subject in a scarcely less striking manner, and it is safe to say that no more beautiful and dramatic treatment of the *Passion* exists than that by Byrd, published recently by Mr. Barclay Squire. And this brings me to the great names—the greatest indeed of our English Polyphonic School—of Tye, Tallis, Byrd, and Peter Philips.

TYE is familiar to us chiefly by such compositions of his as have been adapted from the Latin for the services of the Anglican Church, but it is in such great works as his six-part Mass *Euge bone*, so admirably edited by Mr. Arkwright, that we see the real genius of the man. That he was a master of notes goes without saying, but this Mass shows that while he could write as strongly and as vigorously as any of his contemporaries, he could also be as suave as Palestrina, and as tender as Byrd. The *Gloria* of the Mass needs hardly any marks of expression to bring out its beauties, so skilfully do the parts interweave (now

¹ "The Chord," September, 1900.

rising to a climax, now falling again as the words demand) that the number literally "sings itself." Palestrina, Vittoria or di Lasso never produced a more perfect setting of the *Agnus Dei*. The haunting theme of *Miserere nobis* is the perfect expression of the words, and the devotional element of the whole so strongly marked, that the extraordinary skill of the vocal writing passes unnoticed. There is not an unmelodious bar in the whole work.

The position of TALLIS in history has been a peculiar one. His name is a household word amongst Anglicans, and he is commonly spoken of as the Father of Anglican Church Music; but recent research has shown that the title stands in need of readjustment, and that so far from Tallis being considered the founder of the Anglican School of Music, he would be more properly described as one of the last of the Catholic composers. Even in Anglican churches, he is only known by a very few compositions. Ask the average English organist what he knows of Tallis, and he will, without doubt, say that he was the "Father of English Cathedral Music," known to the whole English-speaking race by his "Incomparable Responses" and "Evening Hymn." If he is a little better informed than the average, he may mention the famous "forty-part motet," or the anthem, "I call and cry," but it is safe to conjecture that he does not know that Tallis ever wrote Masses; that the bulk of his music was written for the Catholic Liturgy; that the greater part of his English compositions are adaptations by other and later hands of his Catholic works, and that the meagre residuum is all that he ever contributed specifically to the Anglican service. As an instance of this prevailing ignorance even in otherwise well-informed circles, we have only to note that in a standard work like "Grove's Dictionary" a list of Tallis's works is given, in which—together with other

omissions—his Masses are not even mentioned. His *Salve intemerata* Mass is still in manuscript, but those who have heard the one for four voices, originally revived at Downside Abbey (and subsequently produced at the Brompton Oratory), may well wonder how such beautiful works have escaped notice. We may also wonder at his being claimed as an exclusively Anglican possession, when we notice the enormous preponderance of his Latin over his English music; when we remember that his printed works which have come down to us, and are still sung in Anglican cathedrals, number but one "service" and about a dozen (or less) anthems—most of the latter being proven adaptations from the Latin, and the rest (except, perhaps, "All people that on earth") bearing every trace of being so. Even on Hawkins' assumption, that he might have "fallen in with that Establishment which banished superstition and error from the Church, and become a good and sincere Protestant," we have the strange spectacle of a presumably "sincere Protestant" continuing to write motets in honour of Our Lady, when to do so was considered "idolatry," and in honour of the Blessed Sacrament when "Sacrifices of Masses" were accounted "blasphemous fables and dangerous deceits." It may perhaps be urged by modern Ritualists that here we have only another proof that the Anglican Church showed her Catholic spirit in permitting this. The answer, however, is that she did not permit it. Compositions of this character were either doomed to remain in manuscript, or to be published in such a way as to escape Protestant notice. Thus Byrd's five-part Mass, published under Elizabeth's "Patent," and during her reign, appears without title, date, or printer's name, its origin being merely indicated by the words, "5 vocum, W. Byrd," at the head of each page. Musical historians have hitherto claimed for Tallis the position of pre-eminence which rightly belongs to William

Byrd, still it would be unjust to place him on any level other than the very highest. Many of his compositions show an amount of crabbed part writing, which is a little surprising, but no one can deny to him great masculine strength, deep devotional feeling, marvellous contrapuntal skill, and moments of great tenderness. Unlike his pupil, William Byrd, he does not consistently remain at a high level, consequently side by side with compositions of the very highest order, we find others so uninteresting that it is difficult to believe that they are written by the same man. But let me hasten to say that even in his weakest moments Tallis is head and shoulders above most of his contemporaries. Dull he may sometimes be, but undignified and undevotional never.

Great as was Tallis's genius, it was eclipsed by that of his pupil, WILLIAM BYRD. All the qualities possessed by Tallis—contrapuntal skill, dignity, beauty, grace, and expressiveness—were possessed to the full by the younger man. To these must be added a deeper devotional spirit, and a more perfect constructive skill—he is the perfect expression of the sane, healthy spirit of the spacious days of Elizabeth, “when the Thames ran unpolluted to the sea, and all things were fair and clean.” If ever a man showed his innermost soul in his music, it was William Byrd. In what esteem he was held by his contemporaries, may be seen from the remark of Morley that he was “never to be named without reverence amongst musicians.” His music is that of a strong, patient soul, ready to do and suffer for the religion he held dear. Tenderly human as he could be, he nevertheless seemed to live in a serene spiritual atmosphere, whose unclouded calm could not be broken by echoes from that world at whose hands he had suffered so much. The man is summed up in his great work the “Five-part Mass.” Written at a time when the Catholic religion was proscribed and the Mass forbidden, we can well realise how strong was

the faith that was in him when we hear that tremendous thunderclap, *Et unam sanctam Catholicam et Apostolicam Ecclesiam*, followed as it is by the ineffable tenderness of *Confiteor unum baptisma*, and the calm, confident ecstasy of "*in remissionem peccatorum*." In the gorgeous splendour of the *Sanctus* there is the great soul of a great man lifting itself up to Heaven: "*Cum Angelis et Archangelis, cum thronis et dominationibus, Cumque omni militia cœlestis exercitus sine fine decentes Sanctus*."

As a powerful human conception of fitting music to "hymn the glory of the eternal Trinity," Byrd's *Sanctus* is not inferior even to the *Sanctus* of *Missa Papæ Marcelli*, that "sound of many waters." Confidently and majestically it flows along, till it finds its fitting climax in the trumpet-call of *Hosanna in excelsis*.

Palestrina himself never wrote anything more tenderly beautiful, more serene and peaceful than the *Agnus Dei*, as it rises from flight to flight of calm ecstasy. It has been said that this Mass of William Byrd is as noble and complete an achievement as the Matthew Passion, the Messiah, the Choral Symphony, the G minor Symphony of Mozart or the Nibelungen trilogy. It is one of those works which are for all time, whose greatness and dignity the passing of centuries can never dim. Had he written nothing but this one Mass, William Byrd would still remain one of the greatest writers of religious music that the world has seen. We are fortunate in having still preserved to us his *Cantiones Sacræ* and the two volumes of his *Gradualia*, the latter being settings of the Proper of the Mass and other motets, suitable for the whole ecclesiastical year.

Space does not permit of any detailed account of these, but they present the same characteristics as do his Masses—strong, virile themes, unrivalled technique, and deep devotional tenderness underlying all. Englishmen may well be proud thus to claim kinship with one of the greatest master-minds in music.

OF PETER PHILIPS, biographical details are scanty, but that is of small account, since we only wish to see the man through his music. As I have said, most of his music was published in Antwerp, and though isolated part-books are to be found in various libraries, the only complete set appears to be the one in possession of the King in the library of Buckingham Palace. By His Majesty's gracious permission, the writer was enabled to copy and score the whole of Philips's *Cantiones Sacræ* from the Buckingham Palace part-books, and as the work progressed, the wonder to him was that such admirable music had been left so long neglected. Except for two motets, edited by Mr. Barclay Squire, none of Philips's Church compositions seem to have found their way into print. A second remarkable fact concerning Philips is, that no Mass by him has yet been discovered. It is, to say the least, extraordinary that so voluminous a writer of motets should have written no Mass music. The most probable assumption is that he did write Masses, and that they have been lost. Philips's music stands in strange contrast by its breezy resilience to the grave sweetness of Tallis and Byrd. That he could be tender is shown by his motet, *Ego Sum panis vivus*, but his prevailing characteristic is a strong triumphant masterfulness, as he appears in *Ascendit Deus in jubilatione*, and *Regina cæli cælorum*. There is a certain sameness of construction about all his motets; his counterpoint is less intricate than that of Tallis or Byrd, but there is an indefinable charm in his buoyant self-reliance which irresistibly carries one along with it. Whatever be his theme, there is never a note of sadness in it; he is always exultant, always joyous. His clear, clean-cut phrases are sanity and health itself, and if his works lack the deep feeling of Tallis and Byrd, they are examples of perfect construction, and exhibit him in the light of a man to whom his religion was a perpetual joy.

CHAPTER XXIII

THE FATE OF ENGLISH CHURCH MUSIC AT THE REFORMATION

IT is now time to examine the popular notion that the Reformation *made* the English School of Church Music instead of *ending* it, as was really the case. I have described the condition of the Chapel Royal in the reign of Elizabeth, and how Catholic musicians came to hold posts there. It is, therefore, only natural that when their benefactress desired to provide music for the new Prayer-Book, of the simple type demanded by the "Injunctions" of 1559, Elizabeth's musicians should have complied with her wishes and written "services" of which Tallis's and Byrd's in D minor are the types. Here we have the true model of what is now known as the Anglican "service," and it was hailed with satisfaction by the reformers, as a successful attempt to replace "curious singing," as they termed the glorious contrapuntal music of the old Catholic days. But the new style was a failure. Long successions of full chords written to order (as these early Anglican "services" were) could not but pall on the listener, and it soon became evident that Elizabethan musicians were turning their talents to other purposes than exploiting so inferior a style of art. The old Liturgy had produced some of the grandest music of those times; the immediate effect of the new one was to dry up that spring of inspiration. And we must remember that this dearth of new church music was not the result of any dearth of composers. From a purely musical point of view, Elizabeth's reign is

the most brilliant in English history, but the significant fact remains that the new liturgy was left severely alone by Bateson, Benet, Dowland, Ford, Kirbye, Philips, Pilkington, Weelkes, and Wilbye (to say nothing of Deering and Robert White), and all that brilliant galaxy of talent whose madrigals will live for all time, who made the name of England great among musical nations, and whose fame remains undiminished to this day. Morley, it is true, wrote an English "Burial Service," parts of which are very grand in their simplicity, but his specifically Anglican music is meagre in quantity, and vastly inferior in quality, either to his secular music or such Latin Church music of his as I have seen. It is also noteworthy that none of it was published during his lifetime.

The aim of the reformers was to suppress the highly artistic and scientific music (which they designated "curious singing") that had embellished the services of Catholic days, and to create a new style on the principle of "one syllable, one chord." I have given you my opinion as to the inferiority of that new style, but lest I should offend Protestants, let me quote from one of their own body, Mr. Davey, who has given more study and research to the old English composers than any other historian. His "History of English Music," from its scrupulous fairness, is one of the most important contributions to the musical literature of modern times. This is what he says:—

"The musical results of the English 'Service' are certainly not so high as might be reasonably expected from the splendid powers of the men who created the style. . . . From the first, the Anglican 'Service' has laboured under serious restrictions, which have been seldom broken through with success; and it is well to examine the reason of its inferiority to the best music of other churches. Cranmer, in issuing his Litany,

wrote to Henry VIII. that the harmonising should be note against note, one note to a syllable—that is, plain chords. Now, in the Litany and the Responses, the shortness of the sentences causes no difficulty in using this style. But the desire for distinct articulation caused Tallis, Patrick, and others, to treat the whole service in the same style, and the result is dull. With one exception (a contrapuntal Evening Service by Tye), all the original models of the Anglican ‘Service’ are from beginning to end heavy successions of full chords without imitation or figuration. The model and type is undoubtedly Tallis’s in the Dorian mode; and the constraint which the new requirement set upon Tallis is obvious in the longer pieces—the Te Deum, the Nicene Creed, and the Gloria. The same may be said of Patrick’s equally fine service; and with men of lesser abilities—such as Bevin, Barcroft Stonard—the longer pieces become absolutely tedious. During the seventeenth century there were two distinct attempts to establish a new model; the first by Orlando Gibbons, who composed contrapuntally; the second by the Restoration School. Other attempts have been made since, but the shadow of the original limitation hangs over English cathedral music to this day.”

It was not very long before Anglicans of taste realised how poverty-stricken was the new style compared with the old. They also saw no immediate hope of a better style, since contemporary composers fought shy of the new liturgy. So they eventually did the wisest thing possible under the circumstances, and fell back on the old Catholic music, which they adapted to English words. The first important collection of Anglican music was issued in 1641, by John Barnard, a minor canon of St. Paul’s, and its wholesale adaptations from the Latin prove conclusively what I have just said, viz., that Anglicans were now convinced that for their best music they must fall back on adaptations.

from the old composers, rather than on the new style which they had created. That they were right is evidenced by the fact that the compositions which survive and are most popular in Anglican cathedrals to-day, are those which were thus "lifted" from the Catholic service. I need only name Tallis's "I call and cry," Byrd's "Bow Thine ear," Tye's "I will exalt," and Gibbons's "Hosanna to the Son of David," as examples. Some idea of the extent of these adaptations may be gathered from the fact that the Latin originals of no less than nine English anthems are to be found in Tallis's *Cantiones Sacræ*. Of the seven anthems by Tallis, which appear in "Barnard," five at least are adaptations from his Latin works. Of Byrd's contributions to the same work, two are adapted from his *Cantiones Sacræ*, two are from his *Songs of Sundrie Natures*, and a fifth, "O Lord, make Thy servant Charles," could not possibly have been written to those words, as Byrd was dead before Charles became king.

One would think that the origin of these anthems was clear enough, yet at the Anglican Church Congress of 1899, one of them ("Bow Thine ear"), an adaptation of *Civitas sancti tui*, was sung to illustrate a lecture by the Bishop of Richmond, as an example of one of the finest specimens of *Anglican* music!

Now for one or two instances of well-known Anglican anthems, of which the originals are not forthcoming, but where internal evidence is strongly in favour of their Catholic origin. As regards Gibbons's "Hosanna," I have no hesitation in describing it as an adaptation of the Palm Sunday Antiphon, *Hosanna Filio David*, so closely do its phrases fit the Latin ones, without dislocating a "quantity," or necessitating the alteration of a note. This can only be explained on the assumption that Latin was the original form—the genius of the two languages being so different. A second reason for my belief is that the English words, although supposed to

be taken from St. Matthew xxi. 9, are not (as they stand) to be found in any of the four Gospels, but they do, up to the last sentence (an obvious tag) follow the Latin of the Roman rite. The same applies to Tye's "I will exalt," the English words of which, while differing from both Bible and Prayer-Book, agree with the *Offertorium* for the Eleventh Sunday after Pentecost. In the same way, the music of Redford's well-known "Rejoice in the Lord" is a strikingly good fit to the Latin Introit for the Third Sunday in Advent. Furthermore, the date attached to it on the copies now in existence shows that Henry VIII. was then on the throne. Mundy's equally well-known "O Lord, the Maker" is nothing more than a free translation of *Te lucis ante terminum*, the Latin of which it fits like a glove. One could readily imagine an exceptional instance or two where the music fitted English and Latin alike, but in the large number of these old anthems which I have compared with their Latin equivalents in the old Antiphoners, etc., the coincidences are so persistent that I cannot regard them as the result of accident. Isolated instances mean nothing, but an accumulation of instances means much. Again, if the motets of this type had been originally written to English words, one would have expected them at least to follow some edition of either Bible or Prayer-Book instead of the old Latin service-books. I will again bring Protestant testimony in support of my contention. Mr. Davey, on page 127 of his book, expresses his belief that

"the magnificent contrapuntal anthems of Elizabethan composers are really adaptations of Latin motets, in which the composer's skill had full play. This was certainly so in many instances, of which we still possess the original forms; and I believe it was the general rule, though the older Latin versions have usually disappeared."¹

¹ Italics mine, R. R. T.

In brief, the case against the English origin of these early anthems, of which we have no Latin versions, is simply this—they are in the contrapuntal style of the old Catholic composers, which is as distinct from the “full chord” style of the reformers as anything can possibly be. Is it likely, then, that their authors should have written them for the services of the Established Church, seeing that they are composed in a style which, at that period, was strongly denounced, and the use of which was specifically forbidden? No; the fact really is that they never made their appearance in English until the times had changed, and (mark this) every one of their composers was dead.

I now come to my last point with regard to these adaptations. Up to the present I feel sure that I have said nothing with which well-informed Anglican musicians will not agree. Such of them as are High Churchmen will naturally say: “What if we did continue to use the old motets by translating the words into English? We are the same old Church which existed before the Reformation, and what you say is only one more proof that we had no intention of breaking with the past.” It is here that we must (in all charity) part company with them. As Catholics, we welcome these appeals to the “Continuity Theory”; it always breaks down when used against us, and nowhere more completely than in the case of these musical adaptations. If there is one fact which points more clearly than another to a complete break with the past—to a definite repudiation of the Mass and all it implies, it is this: That when the music of *sacramental* motets was adapted to English words, the custom of translating the Latin was abandoned, and *different words were substituted*. The best known anthem of Tallis (“I call and cry”) was originally *O sacrum convivium*. His *O salutaris Hostia* is altered to “O Praise the Lord,” and Byrd’s *Ave verum corpus*

appears as "O Lord God of Israel." There is not a single instance forthcoming of a sacramental motet having been Englished to its original words. Further than this, in not a single instance has the music of what we commonly call a Mass (*i.e.*, *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Benedictus*, and *Agnus*) been adapted, either to a Communion Service or anything else. Although the Proper of the Mass (*i.e.*, *Introit*, *Gradual*, etc.) was frequently drawn upon for anthems, it must be remembered that, divorced from their special service or feast, these items became mere motets, with no special "popish" significance. When wholesale adaptation was the order of the day, it is difficult to understand why the beautiful Mass music of the old composers was left untouched except on the assumption that anything distinctively suggestive of the Mass was anathema. All this points to the fact that the breaking with old traditions at the Reformation had a like effect on ecclesiastical music. True, in the transition period we find music written for the old and the new form of service by the same men, but the two styles are so distinct that there is no difficulty in recognising which is which. There is no doubt as to which is the superior style of the two. There is no doubt that our Tallises and Byrds considered themselves to be writing, not different styles of music for the same ecclesiastical body, but different styles of music for two different and distinct bodies. If the Anglican Church has since adapted and assimilated the old contrapuntal music, it still remains as much an "outside" product as the music she has adapted of late years from continental Lutheran and Catholic sources, with the sole difference that it was written by Englishmen.

To sum up: Why have I dealt at such length with this old English music? Has it been merely from a desire to break a lance with our Anglican friends? Let me most emphatically repudiate any such intention.

It is impossible to dissociate the church music of the sixteenth century from the theological changes which were then taking place, and, in discussing the question, it is impossible to avoid touching on disputed points. A controversial attitude is only to be deprecated when undertaken in a spirit of hostility rather than charity. I would further urge in my defence that I am not in this case stirring up the dying embers of a burnt-out controversy. The question is a new one. This early English music is at present an unexplored field to all save a very, very few students. It is only right, therefore, that Catholics should be put in possession of facts which have been too long withheld from them. How often have we not heard Tallis and Byrd claimed as Anglicans, and called the "Fathers of Anglican Church Music"? How often have we not had Anglican Cathedral music pointed out to us with pride, as a national product, and that in common use amongst us derided as a foreign importation? We have been too long ignorant of the fact that all (I say advisedly, *all*) the best of this early music—whether it has been sung and admired in Anglican cathedrals, as it has been for three hundred years, or buried in libraries and museums—is Catholic in spirit, and Catholic in origin; written by Catholics for the services of the Catholic Church. It is our heritage—our birthright; and the fact that our claims to it have lain so long in abeyance does not make it any the less ours, or its revival any the less a duty which we owe to the memory of our Catholic forefathers. Its possession is one more link with our national past—that glorious past when this England of ours was undivided in her loyalty to the See of Peter, and our land was justly called an island of saints. Let us lay claim once more to our ancient patrimony. Let us prize it as a possession at once thoroughly English and thoroughly Catholic. Let the revival of its glories be one more mark of that second spring which is bursting

around us on every side. Let us show to the world that into whatever alien dwellings this music of our Catholic sires has strayed during our long years of exile, its rightful home is in the Church we love so well—the Church of Cuthbert, of Bede, of Alban, of Thomas of Canterbury, and of Peter.

APPENDIX A.

THE subjoined list is not intended to be exhaustive. It only professes to contain a selection of suitable music of an ecclesiastical character which has stood the test of practical experience. The author will be happy to give more detailed information at any time to choirmasters who care to communicate with him through the publishers (Messrs. Greening & Co.). Any suggestions from such sources will be dealt with in future editions of this book.

He further suggests that choirmasters in search of Masses and Motets, in modern style, and strictly liturgical in character, should examine the Church compositions of Don Perosi. They are too numerous for inclusion in this list, but can be procured through Messrs. Breitkopf & Härtel.

ABBREVIATIONS : V E, *very easy*; M E, *moderately easy*; E, *easy*; N D, *not difficult*; M D, *moderately difficult*; D, *difficult*.

Unison Masses.

E	Missa de Angelis (Gregorian), arranged by Nicholas Gatty.		
			Washbourne.
M E	Missa in Simplicibus „	arranged for unison or SATB	
		by R. R. Terry.	Cary.
M E	„ „ Duplicibus „ „	„ „	„
M E	„ „ Dominicis „ „	„ „	„
M E	In missis B V M „ „	„ „	„
M E	Missa brevis facillima	Foschini.	Breitkopf.
M E	Short Mass in C	R. R. Terry.	Cary.
M E	Second Unison Mass in B flat -	„ „	„

Masses for two voices.

M E	In hon. S. Ceciliæ (S A)	Ebner.	Breitkopf.
M E	Regina angelorum (T B)	„	„
M E	In hon. S. Cordis Jesu (S A)	„	„
E	Short Mass (S A)	Forrester.	Cary.
M E	In hon. S. Laurentius (T B)	Goller.	Breitkopf.
N D	Missa sexta (S A) -	Nikel.	„
E	Missa in G (S A) - -	Piel.	„
E	In hon. S. Brigid (S S or S B)	Seymour.	Cary.
M E	Convent Mass in A flat (S S or unison) - - - -	Tozer.	„
M E	Convent Mass in D (S S or unison)	„	„

Masses for three voices.

N D	Festival Mass in C (T T B) -	Birtchnell.	Cary.
N D	Missa Mater amabilis (S T B) -	Capocci.	Breitkopf.
M D	In hon. SS. Trinitas (S S A) -	Ebner.	„
M E	Missa brevis (T T B)	Foschini.	„
E	Mass in F (S T B) -	Storer.	Cary.
M E	Mass of the Sacred Heart of Jesus - -	Smith.	„

Masses for four mixed voices.

M E	Birtchnell for four voices -	—	Cary.
E	Barrett in E flat -	—	„
M D	Barton in A (unaccompanied) -	—	Novello.
N D	Missa solemnis -	Ebner.	Breitkopf.
E	Mass in F	Forrester.	Cary.
N D	Mass in E flat -	„	„
M D	Missa solemnis	Filke.	Breitkopf.
E	Mass in F (short)	Gladstone.	Vincent.
N D	St. Stephen Protomartyr	Goller.	Breitkopf.
N D	St. Cecilia -	„	„
N D	Missa in hon. B V M de Loretto	„	„
E	St. Cecilia -	Kaim.	„
E	Jesu Redemptor -	„	„
N D	Missa Patriarchalis -	Perosi.	„
E	In hon. S. Elizabeth (T T B B)	Piel.	„
M D	Rinck's Mass in F (arranged by)	Oberhoffer.	Cary.
M D	Salve Regina	Stehle.	Breitkopf.
M D	Mass in hon. S. Philip Neri	Sewell.	Cary.
N D	Mass in A flat -	Seymour.	„
M D	Mass of the Good Shepherd	Turner.	„
M D	Mass of S. Gregory -	Terry.	„
E	Mass of S. Dominic	„	„
V E	Veni Sancte Spiritus	„	„
M D	Mass of the Blessed Sacrament	Tozer.	Fischer.
M E	O quanta qualia -	„	„

Masses for more than four mixed voices.

N D	Ave Regina (S A T T B) - -	Ebner.	Breitkopf.
M D	In hon. S. Michaelis Arch. (S A T B B) - -	Haller.	„
M D	In hon. B V M de Lourdes (S A T B B, unaccompanied)	Tinel.	„
M D	Missa festiva (S S A T B B, unaccompanied)	Ebner.	„

N D	Missa solemnis (S S A T T B, unaccompanied) -	Haller.	Breitkopf.
M D	Missa de Nativitate (S S A T T B, unaccompanied) -	Mitterer.	„
M D	Erlöser Messe (S A T T B B, unaccompanied) -	Thiel.	„

Requiem Masses.

Short and easy Requiem (S A T B)	Terry.	Cary.
Missa pro defunctis (S A T B), <i>moderately difficult</i>	Anerio.	Breitkopf.
Missa pro defunctis (S A B), <i>easy</i>	Casciolini.	„
Missa pro defunctis (S A T B), <i>moderately easy</i> -	„	„
Missa pro defunctis (S A T T B), <i>difficult</i>	di Lasso.	„
Missa pro defunctis (S S A T T B), <i>difficult</i>	Vittoria.	„

MASSES BY POLYPHONIC COMPOSERS.

M D	Anerio "Missa brevis" (S A T B)	Breitkopf.
M E	Byrd Mass for 3 voices (S T B)	Washbourne.
D	Byrd Mass for 4 voices (S A T B)	Novello.
M D	Byrd Mass for 5 voices (S A T T B)	Breitkopf.
E	Casciolini in A minor (S A T B)	Cary.
E	Croce "Missa Octavi Toni" (S A T T B) -	Breitkopf.
M E	Croce "Missa Sexti Toni" (S A T T B)	„
E	Croce "Missa Tertii Toni (S A T T B)	„
N D	Gabrieli "Missa brevis" (S A T B)	„
E	Goudimel "Le bien que j'ay" (S A T B) -	„
E	Hasler "Dixit Maria" (S A T B)	Cary.
D	Hasler. Mass for 8 voices (double choir) -	Breitkopf.
M D	Heredia for 4 voices (S A T B) -	Cary.
E	di Lasso "Quinti Toni" (S A T B) -	„
M E	di Lasso "Puisque j'ay perdu" (S A T B) -	Breitkopf.
N D	di Lasso "Octavi Toni" (S A T B) -	„
E	Lotti "Simple Mass" (S A T B) -	Cary.
M E	Palestrina "Iste Confessor" (S A T B)	Breitkopf.
M D	Palestrina "Missa Brevis" (S A T B)	„
N D	Palestrina "Æterna Christi munera" (S A T B)	„
N D	Palestrina "Papæ Marcelli" (S A T T B B)	„
N D	Palestrina "Ecce ego Johannes" (S A T T B B) -	„

D	Palestrina	"Dum complerentur"	
	(S A A T T B)	- -	Breitkopf.
M D	Palestrina	"Assumpta est Maria"	
	(S S A T T B)		"
M D	Palestrina	"O admirabile commercium"	
	(S A T T B)	- -	"
N D	Palestrina	"Hodie Christus natus est"	
	(for double choir, 8 voices),		"
D	Palestrina	"Tu es Petrus" (S A T T B B)	
	(The seven Masses above, all require a well-trained choir for their performance.)		"
N D	Tallis.	Mass in F (S A T B)	"
M D	Tye	"Euge Bone" (S A T T B B)	Novello.
E	Viadana	"L'hora passa" (S A T B)	Cary.
M E	Vittoria	"O quam gloriosum" (S A T B) -	Breitkopf.
M D	Vittoria	"Quarti Toni" (S A T B)	"

MOTETS BY POLYPHONIC COMPOSERS.

(For 4 voices, unless otherwise stated.)

I. OF THE BLESSED SACRAMENT AND CORPUS CHRISTI.

N D	Byrd	"Ave verum" -	Cary.
E	Byrd	"Sacerdotes Domini"	"
V E	Carissimi	"Ave verum" -	"
E	Farrant	"O sacrum convivium"	"
M E	Josquin de Près	"Ave verum" -	Breitkopf.
N D	Palestrina	"Ego sum panis"	"
M E	Peter Philips	"O sacrum convivium"	
	(S S A T B)		Cary.
N D	Peter Philips	"Ave verum" (S S A T B)	"
N D	Peter Philips	"Ego sum panis" (S A A T B)	Novello.
M D	Tallis	"O sacrum convivium" (S A A T B) -	Cary.
E	Tallis	"Bone Pastor" - - - -	"
V E	Tye	"Cibavit illos" - - - -	"
N D	Viadana	"O sacrum convivium" (4 equal voices)	
		- - - -	Breitkopf.
E	Vittoria	"Jesu dulcis memoria" (also feasts of the Holy Name) - - - -	Cary.

II. OF OUR LADY.

N D	Aichinger	"Assumpta est Maria"	Breitkopf.
E	Arcadelt	"Ave Maria"	Cary.
E	Hasler	"Dixit Maria" -	"

N D	Josquin de Près "Ave Maria"		Breitkopf.
N D	Morley "O amica mea" (S S A T B)	-	Cary.
D	Palestrina "Assumpta est Maria"		Breitkopf.
M D	Palestrina "Ave Maria" -	-	"
M D	Palestrina "Ave Maria" (4 equal voices)		"
N D	Parsons "Ave Maria" (S A T B B)	-	Cary.
E	Tallis "O gloriosa Virginum"		"
E	Tye "Dignare me" -		"
N D	Vittoria "Ave Maria"	-	Breitkopf.

III. ANTIPHONS OF OUR LADY.

N D	Aichinger "Alma Redemptoris" (<i>Musica divina</i>) -		Breitkopf.
N D	Aichinger "Regina cœli"		"
N D	Aichinger "Ave Regina" -		"
	Aichinger "Salve Regina"		"
M E	Anerio "Alma Redemptoris" (<i>Musica divina</i>) -	-	"
M E	Anerio "Ave Regina" (<i>Musica divina</i>) -	-	"
M E	Anerio "Regina cœli"	"	"
M E	Anerio "Salve Regina"	"	"
M D	Byrd "Salve Regina"		Cary.
E	Lotti "Ave Regina"		"
E	Lotti "Regina cœli" (<i>brilliant and tuneful</i>)		"
M E	Lotti "Salve Regina"		"
E	Palestrina "Alma Redemptoris"		"
M D	Philips "Alma Redemptoris" (S S A T B)		"
M D	Philips "Ave Regina" (S S A T B)		"
M D	Philips "Regina cœli" (S S A T B)		"
M D	Philips "Salve Regina" (S S A T B) -		"
V E	Ramos "Ave Regina"		"

IV. OF THE SEASON (*de tempore*).

M D	Palestrina "Canite tuba" (for 5 voices)		
	[<i>Advent</i>] - - -		Breitkopf.
M D	Palestrina "Ave Maria" (for 5 voices) [<i>Advent</i>] - - -		"
E	Tye "Rorate cœli" [<i>Advent</i>] - - -		"
M D	Handl. "Ecce concipies" [<i>Advent</i>] -		(Lück's Sammlung).
N D	Nanini "Hodie Christus natus est" (S S A T) [<i>Christmas</i>] - - -		Breitkopf.
D	Palestrina "Hodie Christus natus est" (double choir) [<i>Christmas</i>] -		Novello.

- E Prætorius "En natus est Emmanuel" [*Christmas*] Novello.
- D Sweelinck "Hodie Christus natus est" (S S A T B) [*Christmas*] "
- D Byrd "Lætentur cœli" (S S A T B) [*Christmas*] (*Cantiones Sacræ*).
- M D Marenzio "Sepelierunt Stephanum" [*St. Stephen*] - (*Musica Divina*).
- M D Palestrina "Valde honorandus est" [*St. John*] "
- M D Clemens non Papa "Vox in Rama" [*Holy Innocents*] "
- M D Palestrina "O admirabile commercium" [*Circumcision*] (*Bordes*).
- D Palestrina "Surge illuminare" (double choir) [*Epiphany*] Novello.
- M D Handl. "Omnes de Saba venient" (S A T T B) [*Epiphany*] (*Lück*).
- N D Marenzio "Tribus miraculis" [*Epiphany*] "
- D Blow "Salvator mundi" [*Lent*] Novello.
- N D Perti "Inter Vestibulum" [*Lent*] (*Lück*).
- E Tye "Si ambulem in medio" [*Lent*] Cary.
- M D Morley "Nolo mortem peccatoris" [*Lent*] Novello.
- M D Palestrina "Peccantem me quotidie" (S A T T B) [*Lent*] (*Bordes*).
- E Palestrina "Pueri Hebræorum" [*Palm Sunday*] Cary.
- M D Casali "Improperium" [*Palm Sunday*] (*Lück*).
- E Palestrina "Adoramus te Christe" [*Holy Week*] Novello.
- N D di Lasso "Adoramus te Christe" [*Holy Week*] Cary.
- V E King John of Portugal "Cruz fidelis" [*Holy Week*] - (*Lück*).
- E Anerio "Christus factus est" [*Lent*] Breitkopf.
- E Arcadelt "Exaudi Deus" [*Holy Week*] - - - - Cary.
- N D Palestrina "Hæc dies" (6 voices) [*Easter*] - - - - Breitkopf.
- M D Anerio "Alleluia Christus surrexit" [*Easter*] - - - - Novello.

- E Handl. "Hæc dies" (double choir
of men's voices) [*Easter*] Breitkopf.
(A very brilliant motet from Seiler's "Laudate Dominum.")
- D Byrd "In resurrectione" (S S A T B)
[*Easter*] - (Cantiones Sacrae).
- V E Lotti "Regina cœli" [*Easter*]
(Brilliant and easy.) Cary.
- M D Marenzio "O Rex gloriæ" [*Ascension*] (Lück).
- D Handl. "Ascendo ad Patrem meum
(6 voices) [*Ascension*] Breitkopf.
- N D Handl. "Ascendens Christus in
altum" [*Ascension*] - - (Musica Divina).
- E Tallis "Veni Creator" [*Pentecost*] Cary.
- M D Palestrina "Loquebatur variis
linguis" [*Pentecost*] Breitkopf.
- M D Handl. "Confirma hoc" (T T B B)
[*Pentecost*] - (Lück).
- M D Aichinger "Factus est repente"
[*Pentecost*] "
- M D di Lasso "Tibi laus" [*Trinity*] "
- M D Gabrieli "Te Deum Patrem"
[*Trinity*] "
- N D Vittoria "Duo seraphim" (4
equal voices) [*Trinity*] Breitkopf.
- N D Palestrina "Tu es Petrus" (6 voices)
[SS. Peter and Paul] ,,
- M D Marenzio "Quem dicunt homines"
[S. Peter] - (Lück).
- D Palestrina "Assumpta est Maria
(6 voices) [*Assumption*] - - Breitkopf.
- M D Byrd "Justorum animæ" (S S A T B)
[All Saints] - Novello.
- N D Vittoria "O quam gloriosum" [All
Saints] - - - Breitkopf.

V. COMMON OF THE SAINTS.

(1) APOSTLES AND EVANGELISTS.

- N D Handl. "Beati estis" - (Lück).
- M D Vittoria "Estote fortes in bello" - Breitkopf.

(2) MARTYRS AND ONE MARTYR.

- M D Vittoria "Gaudent in coelis" - Breitkopf.
- N D Handl. "Viri sancti" (6 voices) (Lück).
- M D Vittoria "Iste sanctus" - Breitkopf.

M D Foggia "Lætamini in Domino" - (Lück).

N D Giorgi "Gloria et honore" " "
(A brilliant motet.)

(3) CONFESSOR PONTIFF.

M D Gabrieli "Sacerdos et Pontifex" Breitkopf.

M D Vittoria "Ecce sacerdos" " "

(4) CONFESSOR NOT A PONTIFF.

M D Foggia "Veritas mea" (Lück).

(Brilliant motet.)

M D Vittoria "Hic vir" Breitkopf.

M D Marenzio "Similabo eum" - (Musica Divina).

(5) DOCTORS.

D Brissio "In medio ecclesiæ" (3
voices)

Breitkopf.

N D Palestrina "O doctor optime" - (Complete works).

(A most beautiful motet with brilliant ending.)

(6) VIRGINS.

N D Palestrina "Veni sponsa Christi" Breitkopf.

M D Vittoria "Veni sponsa Christi" (Musica Divina).

M D Gabrieli "Veni sponsa Christi" " "

(7) HOLY WOMEN.

N D Nanini "Diffusa est gratia" Breitkopf.

(A most beautiful motet.)

(8) DEDICATION OF A CHURCH.

M D Palestrina "Exaudi Domini" - (Musica Divina).

M D Haudl. "Domum tuam" - " "

MODERN MUSIC.

(1) MOTETS IN HONOUR OF THE BLESSED SACRAMENT.

N D Bowen "Ave verum" Cary.

E Mozart "Ave verum" " "

E Gladstone "Adoremus" Novello.

E Gladstone "Tantum ergo" " "

M D Pearce "Adoremus" - " "

E Ould "Panis angelicus" - " "

E Terry "Ave verum" (baritone solo and chorus) Cary.

N D Tozer "Benedic anima mea" - " "

E	Gounod "Ave verum" -	Novello.
V E	Anon "Ecce panis" (Portuguese melody)	Cary.
E	Elgar "Ave verum" (soprano solo and chorus)	Novello.
M D	Elgar "O Salutaris" in E flat	Cary.
M D	Elgar "O Salutaris" in F	"

(2) MOTETS IN HONOUR OF OUR LADY.

E	Himmel "Ave Maria"	Cary.
E	Abt "Ave Maria" (soprano solo and chorus) - (<i>"Tune" rather than tuneless, but a suitable motet.</i>)	Novello.
M D	Sewell "Alma Redemptoris"	"
M D	Sewell "Ave Regina"	"
M D	Sewell "Regina cœli"	"
N D	Sewell "Salve Regina" (<i>A very beautiful piece of writing.</i>)	"
M D	Gladstone "Benedicta et venerabilis"	"
D	Waddington "Salve Regina"	"
E	Schubert "Salve Regina"	"
E	de Pearsall "Salve Regina" (<i>An admirable example of sound church style.</i>)	"
N D	Tozer "Salve Regina"	Cary.
	(<i>Soprano solo and chorus. Very devotional.</i>)	
N D	Tozer "In me gratia" (S A) (<i>Sound example of modern devotional writing.</i> <i>Interesting organ part.</i>)	"
N D	Smith "Ave Maria"	"
N D	Smith "Inviolata"	"
N D	Smith "Salve Regina"	"
E	Raymond-Barker "Salve Regina"	"
D	Mendelssohn "Ave Maria" (8 voices : double choir)	Novello.
N D	Hauptman "Salve Regina"	"
N D	Ebner "The Four Antiphons of Our Lady"	Breitkopf.
M D	Filke "Salve Regina"	"

(3) COMMON OF THE SAINTS.

M D	Miller "Justorum animæ" (S S A T B B, un- accompanied)	Breitkopf.
	(<i>A fine example of devotional and scholarly 6-part writing.</i> <i>Suitable for feasts of Martyrs and All Saints.</i>)	
N D	Terry "Justorum animæ" (Martyrs and All Saints) -	Cary.
E	Elgar "Ecce sacerdos" (Confessor Pontiff)	"
		O

E	Haydn "Veni sponsa Christi" (Virgins)	Cary.
N D	Richardson "Diffusa est gratia" (Holy women)	"
(4) GENERAL.		
D	Mendelssohn "Surrexit Pastor bonus" (S S A A) [<i>Easter</i>]	Novello.
N D	Mendelssohn "Veni Domine" (S S A) [<i>Advent</i>]	"
D	Mendelssohn "Laudate pueri" (S S A trio and chorus)	"
E	Mendelssohn "Beati mortui" (T T B B) [<i>Funerals</i>]	"
E	Cobb "Surge illuminare" [<i>Epiphany</i>]	"
M D	Martin "Veni Sancte Spiritus" (<i>Pentecost</i>)	"
E	Vogler "Veni Sancte Spiritus" (<i>Pentecost</i>)	Cary.
N D	Haydn "Jubilate Deo" (<i>Sunday in Octave of Epiphany, Third Sunday after Easter, or general</i>)	"
N D	Mozart "Jubilate Deo" (<i>Same feasts as above</i>)	"
E	Himmel "Inclina ad me" (<i>Seventh Sunday after Pentecost, or in time of war</i>)	"
N D	Terry "Cor Jesu" (<i>Feasts of the Sacred Heart</i>)	"
E	Gounod "In te Domine"	"
N D	Tozer "Domine salvum fac"	Novello.

MUSIC FOR MISCELLANEOUS OCCASIONS.

(1) HOLY WEEK.

E	Terry "Morning Office on Palm Sunday"	Cary.
E	Terry "Morning Office on Good Friday"	"
N D	Terry "In Monte Oliveti" (<i>Palm Sunday</i>)	"
E	Vittoria "Passion Responses (<i>Turba</i>) for Palm Sunday"	"
	Vittoria "Passion Responses (<i>Turba</i>) for Good Friday"	"
	Nikel "Passion Responses (<i>Turba</i>) for Good Friday"	Breitkopf.
M D	Byrd "Passion Responses (<i>Turba</i>) for Good Friday" (S T B)	Novello.
	(Without a doubt the finest and most dramatic "Passion" extant.)	

M D	Vittoria "Tenebræ Responses"	Breitkopf.
M D	Ingegneri "Tenebræ Responses"	"
N D	Allegri "Miserere"	"
E	Palestrina "Miserere" -	Novello.
E	Lotti "Miserere" .	(<i>Lück</i>).
E	Allegri "Lamentation for Good Friday Tenebræ"	Cary.
M D	Palestrina "2nd Lamentation, Good Friday" (T T B B)	Breitkopf.
M D	Palestrina "3rd Lamentation, Holy Saturday" (S S A T B B)	"
V E	Palestrina "Popule meus" (<i>Good Friday</i>)	"
V E	Vittoria "Popule meus" (<i>Good Friday</i>)	"
E	Terry "Popule meus" (<i>Good Friday</i>)	Cary.

(2) CANDLEMAS.

E	Ebner. Antiphons, &c.	Breitkopf.
E	Haller. Antiphons, &c.	"

(3) TE DEUM.

N D	Anerio "Te Deum" (<i>Alternate verses, Plain Chant</i>)	Breitkopf.
N D	Purcell "Latin Te Deum" (<i>scored for strings, organ, and two trumpets</i>)	Novello.
D	Tinel "Te Deum" (6 voices) - (<i>A fine work both musically and liturgically. Scored for full orchestra or organ alone.</i>)	Breitkopf.
N D	Kaim "Te Deum" for 6 voices (S S A T B B) unaccompanied (<i>Sound church writing.</i>)	"
N D	Mitterer "Te Deum" for 4 voices, organ, and orchestra (2 clarinets, 2 horns, 2 trumpets, and 2 trombones) (<i>Not very original music, but a useful setting.</i>)	"
E	Auer for male voices (T T B B)	"
E	Haller for treble and alto voices (S S A)	"

(3) SEQUENCES.

M D	Mitterer "Victimæ Paschali [<i>Easter</i>]"	Breitkopf.
N D	Palestrina "Veni Sancte Spiritus" [<i>Pentecost</i>]	Frowde.
V E	Cobb "Lauda Sion" [<i>Corpus Christi</i>]	Novello.
D	Palestrina "Stabat Mater" for double choir [<i>Seven Dolours</i>] - - -	"
M D	Rheinberger "Stabat Mater"	Breitkopf.

(4) MAGNIFICAT.

M D	di Lasso	Primi toni	Cary.
M D	di Lasso	Secundi toni	"
M D	di Lasso	Tertii toni -	"
M D	di Lasso	Quarti toni	"
M D	di Lasso	Quinti toni	"
M D	di Lasso	Sexti toni -	"
M D	di Lasso	Septimi toni	"
M D	di Lasso	Octavi toni	"
N D	Soriano	Primi toni -	"
E	Palestrina	Primi toni	"
E	Palestrina	Octavi toni	(Lück).
E	Pitoni in G	-	Cary.
(A number of others in all the Modes to be found in Musica Divina.)			
E	Tozer	"Sixth tone"	"
N D	Tozer in D		"
M D	Sewell in E flat		Novello.
D	Gladstone in A		"
E	Beltjens	"16 Magnificats in Falsobordone" (2 in each mode; alternate verses in Plain Chant) -	Breitkopf.
E	Dobler	"8 Magnificats in Falsobordone" (1 in each mode; alternate verses in Plain Chant) -	"
D	Gabrieli	Magnificat for double choir - (A noble example of Polyphonic writing.)	Novello.
	Palestrina	"35 Magnificats" in score	Breitkopf.
	Vittoria	"18 Magnificats" in score	"
M D	Mercanti for 3 voices (S T B)		"
E	Mitterer for 4 and 5 voices (alternate verses, Plain Chant) -		"
E	Ravanello for soprano and bass (alternate verses, Plain Chant)		"
D	Palestrina for double choir	-	Frowde.
	Haberl	"30 Magnificats in Falsobordone" (4, 5 and 6 voices. All degrees of diffi- culty from very easy upwards)	Breitkopf.
	Terry	"8 easy Magnificats in Falsobordone" (1 for each mode)	Cary.

(5) FALSOBORDONE FOR THE PSALMS.

Krauss "Psalmodia Vespertina" (8 volumes containing all Vespers Psalms in Falsobordone for 4 voices and Plain Chant complete. The average price per volume is only 8d. The most useful collection extant)		Breitkopf.
M D	Foschini "Dixit," "Confitebor," "Beatus vir," "Laudate pueri," "In exitu" for S A T B or T T B (score of each, 2s.; vocal parts, 3d. per set)	"
	Terry "8 Falsibordoni" for 6 voices (1 for each mode)	Cary.
	Griesbacher "Cuncti psalmi vespertini" and Magnificat in all the modes (score, 3s.; parts, 1s. 8d.)	Breitkopf.
E	Leitner. Vespers for Easter in Falsobordone	"
M E	Leitner. 13 Vesper Psalms in Falsobordone	"

(6) COMPLINE.

N D	Miller Nunc dimittis for 6 unaccompanied voices. (MS. of the composer, c/o Greening & Co. A fine setting.)	
D	Palestrina Nunc dimittis for 8 voices -	Frowde.
V E	Palestrina Nunc dimittis for 4 voices (No. I)	Cary.
V E	Palestrina Nunc dimittis for 4 voices (No. II)	"
E	Novello Nunc dimittis for 4 voices -	Novello.
	Vittoria Nunc dimittis for 4 voices -	Cary.
E	Ould Te Lucis	Novello.
E	Novello In manus tuas	"
M E	Palestrina In manus tuas	Cary.

(7) BENEDICTION.

Tozer	Complete Benediction Manual (contains 48 "O Salutaris," 100 Litanies B V M, 47 "Tantum ergo," and 12 "Adoremus")	Cary.
Elgar	O Salutaris in E flat	"
Elgar	O Salutaris in F	"

(Both excellent.)

Benediction music is so voluminous, and tastes vary so much with regard to it, that choirmasters in search of music for it cannot do better than consult the catalogues of Messrs. Breitkopf (London agents for the chief Continental firms), Cary, Novello, and Vincent.

APPENDIX B.

I HAVE to thank an Anglican friend who has read through the proofs of this book for a valuable suggestion. While agreeing with all I say, he points out that in omitting mention of the great Protestant musicians, Gibbons and Purcell, I run the risk of incurring the charge of disingenuousness from the unthinking who fail to grasp the definition of *Church* music given in Chapter II. He further predicts much indignant quotation of the venerable old phrase, "Our noble stores of English Church Music" in refutation of me, and suggests that such hostile criticism would be avoided by my anticipating it and explaining my position in greater detail.

Without wishing to underrate Anglican church music (which at present is far and away superior to that which obtains in English Catholic churches), the fact remains that the Anglican Church since the Reformation has produced no great music or musicians, just as it is true that Catholic *church* music on the Continent suffered eclipse with the advent of the Viennese School.

When Elizabethan composers eschewed the new service, such glory as that period of church music possesses must be borne by the works which were adapted from the Latin, and which cannot be accurately described as Anglican products.

That Gibbons was a musical giant, and that his Anglican music is noble in conception and beautiful in design, cannot be denied. It must be remembered, however, that we have no evidence, in that age of wholesale adaptation, of how much of it was specifically written for the Anglican service. Even granting that it was entirely written for Anglican use, we must not forget that Gibbons was a pupil of Byrd, and every page of his work shows the influence of his master and the great Catholic school of writers who had preceded him. That the new form of musical service had no inherent vitality is plainly evidenced by the fact that after the death of Tallis, Byrd, and their contemporaries (who had been brought into personal contact with the old order of things), English *church* music, from occupying a leading place in Europe, entered on a period of unprecedented sterility, only relieved by the advent of Humphreys and Purcell.

Pelham Humphreys (whose greatness I should be the last to deny) wrote much music for the Anglican service, to suit the taste of his master Charles II., but to consider him as a product of Anglicanism would be an over-statement of the case. He was educated in France under Lulli, and his music shows in every bar his French training and sympathies. Of the influence of the old English Church musicians there is hardly a trace. Pepys describes him as being in every respect "an absolute Monsieur."

The secular element is even more apparent in the truly magnificent anthems and services of Purcell. Unlike the church works of the old writers, they gain rather than lose by being transferred to the concert room. That, I think, most people will admit, is a fair test of whether church music (however fine) is ecclesiastical in spirit or not. A man may write much church music (witness Weber and Rossini), and yet not be a "church composer," and this is what must be said of Purcell. In all his church music there is the secular spirit, strong, triumphant, masterful; in its pathetic moments there is an ineffable tenderness, but not the serene spiritual ecstasy of Byrd.

Purcell dead, it is a mere slaying of the slain to treat seriously the mediocrities who followed him. Who nowadays would venture to claim seriously as good art the pompous futilities of Boyce and Greene; the babyish fatuity of Nares and Kent; the forlorn trivialities of Ebdon and Jackson and their contemporaries? Anglicans themselves have consigned them to deserved oblivion, and they are not heard now, save in a few cathedrals where tendencies are conservative.

I am not forgetting certain names of eminent efficiency—Rogers, Croft, Walmisley, for instance—but that does not affect the general truth of my statement. Efficiency, however eminent, is not genius, and without genius there can be no "School" in the true sense. As I have already said, no aggregation of composers writing (however cleverly) in one style forms a "School." A "School" of composition involves the existence of "Masters" and "Master-works." The Protestant Reformation in Germany produced a Schütz and a Bach—true *church* composers—and developed new art forms. The Anglican body has produced no eminent *church* composer, and such art forms as it has devoted its attention to are imitations and not creations. To illustrate: There is no form of composition which the Anglican Church has made so specially her property as the hymn tune, and there is no pursuit to which her organists have been so peculiarly addicted as to the composition of oratorio. But is not the hymn tune only an offshoot (it would be incorrect to call it a development) of the

chorale, which was imported from Germany? And is it not to the same country that we owe the oratorio? Let no one remind me that the German chorale (written originally in the old church modes) was itself an importation derived from the old Plain Chant hymns, or that the oratorio—perfected in Protestant Germany—had its birth in the Oratory of St. Philip Neri. The point is not where a composer gets an art-form from, but what he makes of it when he has got it. The German Protestant made of the chorale a living thing; “*Ein feste burg*” will last for all time, nor can the passing ages ever cloud the glory of the “*Matthew Passion*.” What, on the other hand, has been the fate of these two forms in the Anglican Church? They have certainly received every attention, but instead of being revived in the process (as in Germany), they have slowly died of inanition. The last drops of vitality ooze from the hymn tune in the sickly contents of “*Hymns, Ancient and Modern*,” and the provincial choir festival has performed the office of undertaker for the mortal remains of oratorio.

Every unprejudiced person will admit the present immense superiority of Anglican over Catholic music in this country, both as regards the compositions produced, and the manner of their rendering, but that, of course, is entirely beside the point at issue.

